

Moving Picture Convention and Exposition

JULY 9, 1913

PRICE TEN CENTS

THE

NEW

YORK

DRAMATIC MIRROR



DOLORES CASSINELLI

An American Actress in London Society



GEORGE MACFARLANE OFF FOR A SUMMER TRIP

Frank C. Bangs, N. Y.



VIOLA GILLETTE

On the Hudson—Not as the Bumboat Woman

Frank C. Bangs, N. Y.



MABEL AND EDITH TALIAFERRO
At Ostend, Belgium

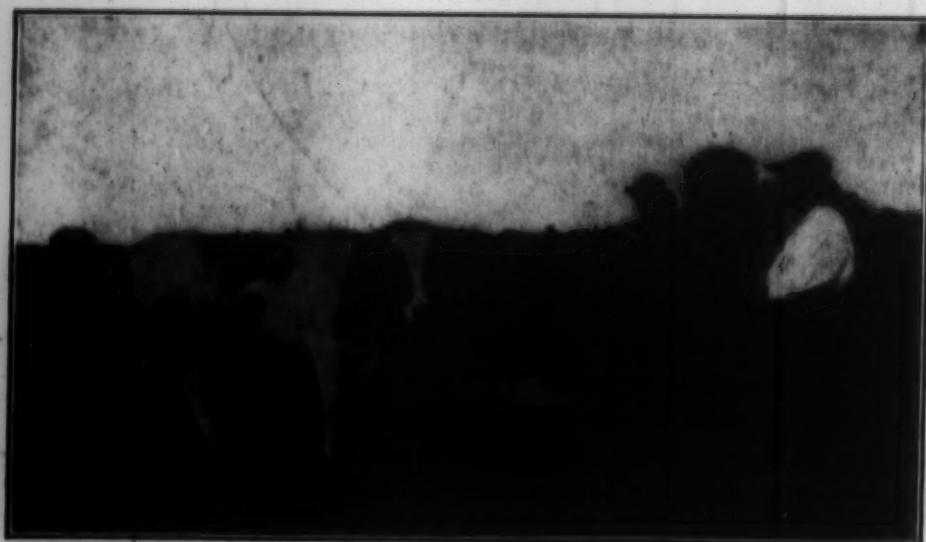


NORAH LAMISON
At Lake Lucerne, Switzerland



FORREST HUFF

Watching his Watermelons Grow on Fire Island Beach



MACLYN ARBUCKLE AT HIS FARM AT WADDINGTON, N. Y.

SUMMER VIEWS OF FAVORITE PLAYERS



THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXX

NEW YORK, WEDNESDAY, JULY 9, 1913

No. 1803

GRANDMOTHER AT THE ROOF-GARDEN SHOW

AFTER all," said Lew Fields, "even a musical show needs to draw the young girls and the grandmothers, if it is going to last any time."

Mr. Fields was serious when he said it, and he knows as much about the show business when he is serious as when he is funny. So the interviewer took another of those favorite Summer beverages, and Mr. Fields continued on the subject of Summer shows.

Said the comedian: "They think that because we haven't much opposition, there's nothing to a Summer show like All Aboard except making money. Well, we haven't anybody against us now but the Follies, and we're both turning them away on every night except the hottest, but even at that it costs something to run a Summer show."

"There used to be a joke about Summer salaries, but any one who sprung it now would last about as long as a Jap in California. And as for costumes—well, I've always been in favor of dressing the chorus girls for most numbers, and that fancy costs money. I got dizzy in counting up the bills, but some one told me that we had two changes of costume for every change of scenery in All Aboard, and there are fourteen scenes."

"There's one thing I don't have to worry about, and that's what I've heard puzzles the men who put on the undressed shows, how to take more off and get by. Of course, we have a posing number in All Aboard, in which the girls don't wear very much, but this plastic art stuff is a different proposition from girls dancing about in scant costumes. The criticism you have to meet with that kind of a show is that there isn't any difference from what it was last year. After a while they will have to begin and build up again. The proper stunt, then, will probably be transparent skirts, like what the girls are wearing on the street nowadays."

"Still I think it pays. I don't make as much money at the start of the season because there is the production to be paid for, but I'll bet that I make more in the end. This idea of exposing everything there is in your chorus attracts a certain class of audience, but on the average the admirers of naked women don't make a musical show pay for more than six weeks. My show will last more than the six weeks. That's where the young girls and the grandmothers come in, with their good money. The men come too. They appreciate that it isn't because of the girls not being good looking that I have them wear clothes, because my chorus has as many peaches as any other chorus in the business. I know, for I pick them myself."

"That sounds like an easy job for hot weather, doesn't it? Well, you can have it, if you'll guarantee to get the kind of girls I want. When I look them over, I try to get the girls that have sense in spite of their good looks. I can generally tell by the way a girl talks, or the way she walks, whether she will ever amount to anything. I'm looking for the chorus girls that will be useful for parts two or three years from now."

"You remember that last year you ran a story in

Opinions of Lew Fields on How She Helps

THE MIRROR about the vaudeville acts I was sending out—Fun in a Cabaret, Fun in a Barber Shop, and that bunch. I did that to give the chorus girls a chance to do something more than sing and dance. Well, it worked. Right in this very show I have five or six girls in minor parts who made good in those sketches last season.

"I suppose it's an old story now to say that chorus



Hall's Studio, N. Y.

LEW FIELDS.

girls don't hit the restaurant pace so much. Most of them have it figured out that they don't want to be in the chorus all their lives, and so they get busy. It's those ambitious girls I want. I've seen stage-managers spend an hour trying to tell girls what a certain movement or a certain line in the song meant, but everything they said went right by them because there was nothing there to stop it. But I won't waste time with that bunch. The girls I pick are good understudies, and they are ready to take small parts. When they are in the ranks, even if you couldn't hear them sing, you would know what they meant by their movements."

"Incidentally I am sending out some more of the vaudeville acts next season. There will be seven or eight on the small time and at least two on the big time. These two will be hour acts with as much of a story as you can get in a musical comedy, and about twenty girls."

"I still think I have the right dope for training chorus girls so that they will be able to help out in small parts. Once she gets started in them there's nothing to stop her from going on higher and higher. These stars don't always like to be reminded of their days in the front row, but Pauline Frederick talked about her own the other day in a magazine article, so she won't say anything. She used to be in It Happened in Nordland, you remember. Well, there's what a girl can do if she makes up her mind to succeed. She's playing in Biblical drama now, what you might call the other side of the house."

"They don't all travel that far, but they help a good deal if they only learn to do the small parts. Those parts mean a good deal to the man who is putting on a musical show, especially a Summer show. The man out front thinks all there is to the cast is a line-up of principals to hold hands when the last curtain comes down and a chorus for background, before and after. But in between the two are the people in the small parts who make it possible to have a story at all. If it were not for them, the entrances of the comedians would be sorry occasions. Even now it's hard enough to get the right arrangement of songs, dances, and jokes. If you didn't have more than them, grandmother and the girls might as well go to vaudeville."

"Girls in the ranks get more money now than they used to, averaging from \$25 to \$40 a week. I guess they have improved in proportion. I know when I used to try to get them to do anything to help out in a show they were awful. That was why we ran out of people who could play the small parts. The principals wouldn't take anything but big parts, even when they were out of work, and as sure as I let a chorus girl walk into a scene she put it on the blink. With no one to take them, I tried cutting out the small parts, but that made the whole thing jerky."

It was time for another beverage, and while the gentleman across the shiny space was perpetrating it, there came a question about the difference between a successful Winter show and a successful Summer show. Mr. Fields answered: "I've studied it out that a crowd on a roof-garden wants something that is changing all the time. There wouldn't be a snowball's chance for a big musical show that had two acts of an hour and a half each, no matter how good the music or the story."

"Roof-garden audiences don't want a story. They want to see a show 'pickled,' a change every few minutes to save them from thinking. So I give them what they want, and trust to fuck to make some money on it. You see, it's a big chance because it costs more for the production, just as much for salaries, and there's less return than in Winter because of the six performances instead of eight. What saves us is the road, after two or three months in New York. We have to make the shows substantial enough to last through, and when we do that they make good road attractions. I've made a good deal of money out of the Summer shows I've sent out. So it isn't such a bad game after all. I'm cheerful about it, in spite of the fact that they call me a comedian."

DAVID H. WALLACE.

THE CASE OF MAXINE ELLIOTT

BEAUTY and brains are now as much a passport into the haute monde of to-day as the lack of them is a bar.

The social triumph of Maxine Elliott in this country makes such an interesting study that it might well serve as food for contemplation for her brilliant compatriot, Henry James. It is a study with many remarkable sides. First, it must be remembered that Miss Elliott has climbed to the top of the tree in the theatrical profession, after having been left penniless at the age of sixteen, with a younger sister who was entirely dependent on her. In the course of a comparatively short career she has made a substantial fortune, and, what is even more amazing for an actress, has known how to stick to it so well that having built for herself a palatial theater in New York she is now able to live on the proceeds of her savings and is undecided at the moment whether she will not retire from the stage altogether. Then comes the strangest fact of all. In America, where she made her wealth,



MAXINE ELLIOTT AS WE KNOW HER.

and her name is probably a bigger draw than that of any other actress, Maxine Elliott has hardly known any social life at all, mainly, no doubt, because there she is always too busy to cultivate it. Yet in England, the country where society has, figuratively speaking, fallen prone and prostrate at her feet, she has been seen on the stage comparatively little.

"Maxine Elliott at home," her friends are agreed, means most emphatically, although she may meekly contest the point, Maxine Elliott away from her native land! Obviously it is in England that Miss Elliott is most completely at ease. When resting—not, of course, in the sense in which the term is usually used by actors and actresses—it is in England she pitches her tent, hovering between London and Hartsbourne Manor, the place in the country recently purchased by herself and her brother-in-law and sister, Mr. and Mrs. Forbes-Robertson. The Manor house stands amid delightful pastoral scenery on the estate of Lord Oldenham, within a stone's throw of Harrow School, and is easily accessible by motor from town.

There could not be a more typically English setting, wholly removed from all suspicion of the theater, than that in which the Forbes-Robertsons and Maxine Elliott live their days in the country. In a little brick studio at the end of the garden Forbes-Robertson returns to his first love by wielding a brush. Nearly all the world knows our greatest living English actor began life as a modest artist, and although nearly forty years have passed by since then, he still delights to paint his leisure hours away. Tennis, golf and countless other outdoor and indoor pursuits meanwhile absorb the rural interests of his womenfolk. Just as there are no adherents to a religious faith so devout as they who, instead of drifting toward it in a parent's footsteps, adopt it as converts of their own free will, so it happens sometimes that the cleverest American women, when they set to work to master the process in grim earnest, become quite as enthusiastically English as the most English of Englishwomen, if not a trifle more so!

Maxine Elliott admits her fondness for English people and English ways, although she carefully refrains from drawing any invidious comparisons between them and the people on this side of the Atlantic.

"I like English people," she says discreetly, "because they are—so restrained." And to judge by the troops of friends by whom she is now surrounded English people return the compliment by liking Maxine Elliott.

Hardly any other of her comrades of the stage have been courted by English society in quite the same de-

An American Actress's London Status, Viewed By an English Writer, Stanley Naylor

gree. Before to-day a clever little actress has knocked at the door of our leading London hostesses in vain. At length in all the bitterness of thwarted social ambition she has put forward the conundrum:

"Now, why should it be? Actresses like Jeanne Granier and Maxine Elliott are received in London everywhere. One is a Frenchwoman and the other is an American. Yet I, an Englishwoman, am left out in the cold."

As the chief successes of this particular actress have been scored in musical comedy rather than in the legitimate sphere, it does not seem difficult, in the first place, to supply an answer to the riddle, provided one can find it in one's heart to be so cruel as to shatter the little lady's illusions. Even in these days of milk-and-water bohemianism, when our musical comedy queens have won for themselves a better place in society than formerly, it would be absurd to pretend that, except in those cases where, as so frequently happens nowadays, they exchange the scanty skirt of a dancing girl for the fulsome and flowing robes of a peeress, they are accorded the right of way in England's best social sets. The men may make a fuss of them, but the women hold aloof. To pay homage to these women of musical comedy has not yet come within the province of a duchess; at present, perhaps, it is considered to be more exclusively the business of a duke.

So, quite conceivably, unkind iconoclasts may begin to hold forth. Then suddenly the argument is knocked on the head. For was it not in what corresponds to musical comedy in Paris that years ago the main laurels of Jeanne Granier were won? The explanation of how she, a French actress, has rushed in successfully where many of her charming English stage sisters have failed even to get a foothold, much less to tread, is in reality quite otherwise. It is found, as ever, in the personality of the woman. And some inkling of how phenomenally amusing Granier can be when she is off the stage is gleaned from our impressions of her when she is on. Those of us who have been to Paris recently will recall the characteristic picture she gave us in that little masterpiece, *l'Education du Prince*. In contemporary stage annals where has there been anything so droll?

Personality, again, lies equally at the root of Maxine Elliott's conquest of social London. But as a personality she stands out in marked contrast with Jeanne Granier. Not least among her fascinations, needless to say, is her beauty of face and figure; she is universally acclaimed as one of the most beautiful women of all time. She herself is wont to bemoan her advantages in this respect as a handicap.

"No woman worthy the name cares to be considered purely for the sake of her outward husk," she has been heard to say. "My own belief is that beauty is a hindrance instead of a help to an actress. If a woman is called beautiful, people take it for granted she possesses no other qualifications. If she is trying to act, they wonder why."

And her women admirers, of whom there are legions, incline to the same view. "Maxine Elliott is always so charming that she would have been just as much sought after if she had been downright ugly," a friend of hers told me. "With her beauty is sheer waste. You do not expect a beautiful woman to exert herself to be diverting. A woman who is goodly to look at seldom troubles to be at the same time interesting to listen to."

The main secret of her charm, then, is not found in her strikingly wondrous beauty. All who know her give quite another testimony. The real reason why she has been chosen as a boon companion by so many leading society women rests more largely on the fact that she is, before all things, so perfectly normal! Unlike Granier, Maxine Elliott could never be called by the most indulgent of her critics an actress of genius. Always she is a woman before she is an actress—ininitely better in the role of a woman than as an actress, in fact. Her tastes are those of the normal English society woman of to-day. Golf, tennis, dancing and bridge—all these diversions are among her foremost pleasures; into them all she enters with healthy zest. The necessity of having to earn her livelihood, alone, drove her onto the stage. Had the circumstances of her girlhood been more affluent she would have been happy to fill quite an ordinary sphere in life.

Temperamentally Miss Elliott has a whole-hearted abomination of the slightest touch of the outre in men, women or things. The bohemians who sport long hair and long ties find small favor in her eyes. "Can you tell me why literary men are often socially such terrible bores?" she inquired in her downright way at a

dinner party lately of her vis-a-vis, a well-known novelist whose name she had failed to catch. A little aghast, the poor man offered the mild suggestion that perhaps they "kept themselves to themselves" in order that they might the more keenly observe, and thus draw their characters the more faithfully from life. "But surely the anvil must strike to give forth the spark," was her ready answer. In the same strain Miss Elliott sometimes describes her bitter disappointment on meeting X, one of her favorite authors. "Whose novels are so full-blooded, so rich in humor, insight and truth?" she asks forlornly. "And what did I find when I actually met him? Why, only a poor little man who to all outward appearance was the last word in anaemia!"

Miss Elliott cares nothing for publicity except as a means to an end. She does not allow herself to be interviewed unless she is in working harness. Then she is too keen a business woman not to concede that "to be talked with may have its uses." "I quite



MAXINE ELLIOTT TALKING TO A PRINCESS AT CANNES.

admit publicity is the breath of life to the theater," she declares. "The difficulty with too many of our New York reporters is that this breath of life too often becomes a spasm!" During her present holiday in England she is determined to be silent. When I pointed out to her not long ago that the editor of a certain publication had set his heart on her journalistically she still remained adamant. "The thought of an interview," she wrote, "frightens me into quivering pulp."

In New York Maxine Elliott has the reputation of being a keen business woman who is able to drive a hard bargain when she likes. There she ranks among the New England women who could never be cheated in a horse deal. Having fought her way upward in the school of adversity, she has naturally a keen perception of the vital truth that "business is business." Yet, as some of us have experienced, occasionally there is a good deal of the kind of sentiment that really matters, even in the gradgrind field of business, and it can never be said that the commercial spirit of this gifted actress has dwarfed her gift of seeing into the heart of things—her ability to soothe and sympathize when the occasion demands. "Nothing makes a woman so tolerant as to have rubbed shoulders with the world," is her own comment. Friends who carry their woes to her usually find she is instinctively quick to understand, and any charge of selfishness which may have been leveled against her is wholly unfounded. Deep down in her heart Maxine Elliott has a profound fellow feeling for all who are numbered in the small battalions of a workaday world.

PROFESSIONAL COMMENT

Mabelle Parker (Schwartz), with Earl, Jr., and Little Miss Muffet, are spending part of their vacation with friends in Omaha, after which they will tour the West, where Miss Parker hopes to pick up real facts and material for the completion of her book, which deals with Western life. She expects to have the book ready for publication some time in September.

Mrs. Harry Clay Blaney, who has just returned from a trip around the world with her husband, has opened her country home at Center Moriches, Long Island, for the Summer, and is entertaining many of her friends relating experiences on her wonderful trip through the South Sea Islands, the Philippines, China and Japan.



BACK OF THE CURTAIN



FINDING him loosening the ground about a rose-bush on the lawn of "Wistaria Lodge," at Harrison, N. Y., I dared to ask William Courtenay that dangerous question when every one is in vacation mood: "What are your plans for next season?"

"I am not sure," answered the patient hero of *Homance*.

"Why don't you and Miss Harned go out together?" asked one of their usual houseful of guests.

"I would be glad to have her for my leading woman," Mr. Courtenay bowed low over the garden rake.

"Engage him for your leading man," suggested a Mr. Fxixt.

"I'm very particular about my actors," responded Mrs. Courtenay, flinging a rosebud at her bridegroom.

Teresa Maxwell and her husband are spending the Summer exactly to her taste on his estate in the mountains near Asheville, N. C. Miss Maxwell rides and hunts and fishes and rows, and wishes next season would begin late.

A newspaper on a recent Sunday gave a page to the physical perils of the stage and to the heroism of the players who have acted despite their serious illness. They omitted the fact that Edward Ellis played in *Fear and Any Night* while his eyes were swollen nearly shut by poison ivy, acquired in his wanderings on the hillside of the Holbrook Blinn place near Croton, nor that Julia Dean had to be carried to and from her dressing room for weeks while playing *The Lily*, nor that Robert Edeson, to prevent closing *Fine Feathers*, played at literal peril of limb.

Frank Mahler has disturbed the calm, at the same time interrupting the festivities, of the region round about Mamaroneck, by leasing his hill home for the Summer.

Margaret Mayo wrote in reply to an invitation to join a woman's club: "I will be delighted, but isn't there some provision for life membership, so that one can pay all one has to while one has it? The ghost of being posted up for unpaid dues stalks in my soul, and my 'honorable family' is in a state of acute neurasthenia about that probability as soon as I join anything. So if possible let me be a life member."

"Sure, she's the spittin' image of a girl from the shore of Killarney," was the encomium John McCormack, the Irish tenor, pronounced upon Laurette Taylor and his indorsement of Peg o' My Heart.

Cathrine Countiss, between whiles of her long vaudeville tour, which will be resumed Aug. 11 at Brighton Beach and be continued to the Coast in *The Birthday Present*, is living in a bungalow at 170 South Grant Street, Denver. Her first week of freedom from two-day she celebrated by close application to cooking and general housework. This is her description of the servant situation in the State where mistresses vote poll by poll with their cooks:

"At last we have secured a hired girl and the domestic outlook is much brighter. Believe me, the hired girl proposition in Denver has female suffrage and free sugar beaten to a frazzle. It is the great, throbbing, palpitating topic of the hour. The hired girl is the queen of this inter-mountain kingdom, and is as independent and temperamental as Eva Tanguay. She is a rare and precious specimen that has to be hunted with extreme caution and delicacy, and when captured alive must be treated with tender and courteous consideration or she will fly the coop."

Robert Edeson, who is playing the hero in so many American dramas, is performing the same role in private and public. Leaving the hospital after three days, he plays in *Fine Feathers* in constant pain, saying a seriously menaced right leg by walking not at all except while on the stage. The hours he was wont to give to golf and motoring he must needs devote to sitting in an armchair, the injured foot on a plane with his shoulder and indulging in gentlemanly profanity. Repeatedly he has been advised to leave the play, but he replies with the soldierlike quality of the mime: "I hate to give it a black eye. It would be silly to stop."

If Ray Cox, blushing, begs your congratulations these ardent days of ardent Summer, do not fancy that she has either severed or assumed conjugal bonds. Divorcees expect congratulations in these advanced days as surely as do brides, and are quite as sensitive if we omit them. But Miss Cox's reasons for desiring

the felicitations of her kind is that she and Co-Author Liebling have finished a farce which a Broadway manager, whose name is a synonym for success, contemplates producing in the Fall.

"There's a report splitting Broadway that you are to have a French theater, Baldy." So a friend greeted A. Baldwin Sloane. "Slander, I suppose?"

"It's the truth," rejoined the adorer of many lyrics and librettos.

"But you can't speak French," charged the Broadway stroller.

"On the contrary, I can. The truth is, when I have been in Paris and seen waiters with queer feet who spoke three and four languages I got ashamed of myself and learned."

Grace Sherwood, who is remembered with pleasure by many playgoers as the star of *The Fast Mail*, has forsaken the footlights, at least temporarily, for sketch



TERESA MAXWELL AT HER SUMMER HOME NEAR ASHEVILLE, S. C.

writing. Also is Miss Sherwood enjoying her role of step-grandmamma, a role for which her daughter, Phyllis Sherwood, cast her when the one-time leading woman in *Alias Jimmy Valentine* married a Boston business man, a widower with two children, who attractive Grandmama Sherwood declares are "nothing less than adorable."

Gladys Morris, having closed her engagement as *Light in The Blue Bird*, has returned to England, for what, do you think? To try to get an engagement with an American company. Miss Morris is one of the best English press agents for this country.

"I like the courtesy and tolerance of your men," she said on departing. "Your American spirit would destroy a Holloway Jail."

Miss Morris, who, I am informed, is the daughter of a baroness, is an ardent suffragette.

If someone will enliven the Summer by starting a voting competition for the most devoted and in consequence the happiest couple of the stage, I cast an advance vote for Mr. and Mrs. "Bob" Edeson. While I write this, dainty little Mrs. Bob, behind whose grace and prettiness hides a note of wistfulness that searches the heart, was recently pushing her way to Portland to join her husband. This sentimental journey was a unique one, because a fortnight before the star's young wife was so ill that authorities of Southampton Hospital could give no encouraging reports of the outcome of her illness.

"I just lay there and couldn't get well," a pensive little note on my desk tells me. "But when I heard of how ill Bob was I just went wild. The hospital people had to let me go. I raved so. And when I found my physician in New York, I made him agree to the trip. Then I wired Bob, saying I could arrange to join him and could either bring or leave

baby and nurse and he answered: 'Come all three. Am crazy happy.'

"And so," she guided the pencil uncertainly across the paper on the swaying train, "I am off to him, because life is so short with golden moments, and we need each other and we'll all get well together."

Allison Skipworth tells of a conscientious young student of the drama who was a fellow-member of the company of *The Next Religion*. The student had secured a card transferring her, so to speak, to dramatic classes in the larger cities they visited. Always she took advantage of a lesson in the local schools. Always she returned grave-browed from her task. This profound absorption interested Miss Skipworth.

"What do they teach you?" she inquired.

"Elocution, stage deportment, etc."

"What was your lesson to-day?"

"To-day we learned how to receive the plaudits of the public."

THE MATINEE GIRL.

BLUE-COATED BONEHEADEDNESS

While the Broadway "Move on" regulation is in itself an excellent thing, the policemen whose duty it is to enforce it should be instructed to use a little common sense in their work, says the *New York Review*.

Street corner and curbstone loungers do become a nuisance in Summer months. They obstruct the thoroughfare, block up the entrances to office buildings and places of business, ogle women, exude tobacco juice, indulge in profanity, and otherwise conduct themselves obnoxiously to the busy and preoccupied. They should be discouraged—with the prod of a club, if necessary.

But there is no good reason why friends going in opposite directions should not stop for a few moments' chat when they meet without having a blue coat gruffly order them along, as if they were suspicious characters.

If Frank Wiltach meets Jeff De Angelis at Main Lane and Forty-second Street, and Jeff tries to tell Frank how he may earn a few thousand honest pennies, there is no good reason why a copper should break in on the conversation before it is fairly started and make Jeff forget half his story. Yet this happened yesterday, and similar annoyance to others who are not curbstone cadets are put to similar indignity every hour.

Policemen who patrol Broadway from Herald Square to the Winter Garden two days, can, if they exercise their gray matter a bit, ought to be able to tell the idlers from the others. The breed is plainly marked.

PERSONAL COMMENT

Margaret Mayo: "I don't know what is the best school to learn it in. As I have remarked, I'd never read a complete play when I wrote my first one; but I did have a feeling for the form of a play. I must have learned this when I was on the stage. I think the stage itself is the best school of technique, and studying from the front what 'gets over'."

"One learns by failure what it is fatal to do in a play just as one learns the old things that make the forever new appeal when differently presented."

"One picks up plots of plays here and there, and when the thing is ready to be written the characters group themselves in one's mind and speak their speeches, and it just grows day by day. That's as I see it—the whole of the matter."

"But you see I'm not a regular playwright. I started it by accident, and the things I've done I did just for fun and by fooling with them. If I were a playwright in the usual sense of the term I suppose I'd be busy on plays all the time. The truth is, I never think about a play until the idea comes to me as the idea for *Baby Mine* did and gets possession of me—and makes me write it. *Baby Mine* was suggested by a clipping I saw in a newspaper. The completed play was in Mr. Brady's hands in less than three weeks."

Valli Valli: "The public will not have a cad or blackguard for a hero. And its heroine must be a good woman. There is still an old-fashioned feeling that we love the good in people. If by any chance your hero or heroine has strayed from the straight and narrow path of virtue, you must make the public feel that there is much good in them after all. I believe there is some good in everybody, if we could only bring it out."

On the Rialto

In the words of our janitor, there certainly was lots of humanity in the air the memorably hot day July ushered itself into existence.

James Lackaye, now in motion pictures, has a grievance. He says: "I have a contract which guarantees me employment for fifty-two weeks in the year, at \$3000 per. However, there is a clause in my contract which stipulates that the company reserves the right to raise my salary whenever they see fit, to which I object. It makes me miserably unhappy."

A well-known out-of-town actor-manager was asked for his opinion on a prominent New York manager who is known for high soaring idealism, and who has built at least one theater and will soon manage another. "Oh, he will never make a success," said he; "he is not practical. Let me see, what's the matter with him?" After a few moments of cogitation, during which he ran the forefinger of his right hand down his nose and rubbing his chin in a manner characteristic of him, he added: "Doesn't know his own mind; can't see a play in imagination; can't visualize. Ah, I have it, he is afflicted with *effete estheticism*."

In the dramatization of Potash and Perlmutter, which opens at the Cohan Theater on Aug. 16, there will be a dozen girls, said to be perfect "88s"—in other words, just a yard about the waist or hips or wherever that measure is taken. When the rumor leaked out that girls of this kind were wanted, Hugh Ford, who is directing the production, was besieged with pleas from regular dress models. He had to expend a great deal of energy in explaining to them that the members of this songless chorus would have to know at least how to walk across the stage. After many trials, at last he found a sufficient number of girls for the parts. Those he chose have had to spend some of the hot days recently down in the clothing district around Seventeenth Street observing how real models act. Louise Dresser, who is to be leading woman, has been studying actual conditions down there. Also Mr. Ford.

In a recent auction sale of old programmes there came to light a record of a performance of a Biblical drama at the old Chambers Street Theater, New York, given on Christmas Day, 1856, of peculiar interest because the play bore the same title as did the big spectacular success of last season, Joseph and His Brethren. Many old-time programmes have a comic aspect in the light of modern stage improvements, but few portray the limitations of the stage of the ante-bellum period more vividly than does this one.

Two other plays figure with Joseph and His Brethren on this bill, and probably only one performance of the play was given. So, naturally—the prices were from 12½ cents to 50 cents—no elaborate production was made, but the play was fitted to the costumes, scenery, and properties that happened to be on hand. Hence, Jacob does not dwell at the edge of the desert, but he is an old mountaineer. As there was a limited number of actors in the resident stock company, Jacob had eight, instead of twelve, sons.

The property room evidently boasted no pieces of silver, for the playbill announces in decorative capitals that in Scene 3 of Act I, Joseph is sold for seven pieces of gold. No Egyptian scenery or costumes were to be had, but this obstacle was easily surmounted. Joseph was dragged off a captive to Babylon, where he read the dreams of the King of Babylon and not the Pharaoh of Egypt. Anything would pass muster as Babylonian scenery and costumes in those days, but even then the characteristics of Egyptian settings must have been more or less familiar to all.

It is interesting to note from examination of this playbill that the anonymous dramatist must have familiarized himself with the various sources of the Joseph story. This most dramatic of all Old Testament stories appears again in somewhat modified form in both The Talmud and The Koran. Potiphar's wife in this early American dramatic version is named Ulika. This adds one more to the various spellings of the name given this fascinating character. In The Talmud the name is given as Zelicha; in The Koran, Zolokha. Charles Wells, in his famous poetic version of the story, has invented an entirely new name for the character, calling her Phrazanor. Mr. Parker simplified the historic name, calling it Zuleika.

There is a change in the cast of Peg o' My Heart. After appearing two hundred and twenty-five times in the canine part, Michael, the dog, was obliged to give notice that, owing to an attack of ringworm, he would have to let his understudy go on in his place while he was at the hospital, and though he did not relish the idea he would have to make a virtue of necessity; in emphasis of which sentiment, as he left the theater, he leaped on the actor selected as substitute and gave a lively demonstration of his objection. The other, however, defended himself manfully. They were pried apart by stage hands. THE USHER.

OLD PLAY DAYS

No. 9

This is a recall of Charles Wyndham's coming to Chicago. It was before he had received the "belt and spur" of knight from royal favor.

He arrived in the Mid-West metropolis on a Sunday morning while church bells were reminding the faithful of their duty. Carter Harrison *per se* was mayor. It is not remembered why the mayor called out a detachment of an Irish regiment to act as Mr. Wyndham's escort from the station to the old Sherman House—most of the visiting stars to Chicago always put up at the old Sherman or the old Tremont. The latter was wiped off the Chicago map long ago. The old Sherman has been rebuilt.

When Mr. Wyndham had "washed up" he was given a breakfast by Uncle Dick Hooley, at whose house he was to appear that night. Chicago has always held that Sunday night was the best of the week on which to open a play. Mayor Harrison was at the matutinal meal and spoke the words of welcome.

The guest must have felt that he was not as far from home as the map indicated, for among the critics present were three from London town. Frank Jarvis, of the *News*, in size and whiskers a good imitation of Salvation Army Booth in his last years, had been amanuensis to Dickens. Samuel Vernon Steele, of the *Times*, was a brilliant in the talk-fest of any distinguished coterie. He had some sort of far away kinship with Sir Vernon Harcourt, and had been one of the Savage Club when he wore Dundrearys. James Chisholm, of the *Tribune*, had the distinction—conferred by Manager McVicker—of being the double of the only Shakespeare. He was conceded to be the best equipped critic of the legitimate in this country. More than one New York editor offered to give Chisholm his own "price" if he would come here. He lived out his days and died in Chicago.

If Chisholm looked like the pictures of Shakespeare, with which we are familiar, there were times when he was a near second in mannerism to Tam O'Shanter.

Chisholm's domestic habitat was the exclusive suburb, Winetka, on the road that links Chicago and Pabsthurst.

The Wyndham engagement closed, after several weeks, on a Saturday night. He had accepted Chisholm's invitation to dinner in Winetka on the Sunday following. Winetka was so close that a family grocer, butcher, or delicatessen dealer would have starved to death if either had been permitted to open shop in the suburb. The Winetkaites bought their table substantials and luxuries in the Chicago markets.

Chisholm, not being in the millionaire class, carried his groceries home in a market basket, when he didn't leave the basket at some stopping place on the way to the Chicago station.

As it frequently happened, Jaimmie was late in reaching Winetka the Saturday night before the Sunday on which Actor Wyndham was to be his guest. The Chisholm household had retired—it never waited for Jaimmie—hardly *et cetera*. Mr. Wyndham was met by Chisholm late in the afternoon. He chanced to say to Mrs. Chisholm as he was leaving the house, that Master Wyndham was with him when he returned, and that he had asked him up to dinner.

The guild wife inquired of Jaimmie if he had brought up the groceries from the city the night before. His memory was faulty. He wasn't sure. He remembered that he had bought the goods and had started with the lot.

He learned from the missus that there wasn't a crumb in the house.

"Have ye no beer, Mrs. Chisholm?" he asked.

"Not a drop," was the answer.

"Oh, weel," was the reply—the Chisholm forebears were reared in kilts—"Master Wyndham is noo steeklier for trimmings. Weel gie him some music on the flute, an' gie him a few minits to gang to the station."

On his way to meet his guest, Chisholm remembered that there was a road house about three miles back. He stopped at a neighbor's and borrowed a rig. When the guest left his train, Chisholm was on hand and invited him to have a ride.

Darkness came on in the drive. When the road house was reached there was no light. The place was closed. Jaimmie apologized. He had forgot that the house never opened on Sunday. He assured his guest that if the house had been open they would have had a jolly "viscet."

The longest way around was the nearest way home for Chisholm and his guest that night. When Jaimmie walked up on the porch of his cottage late in the night he was alone. The guild wife was waiting. She inquired about the guest, "Master Wyndham."

"Weel, it was this way, Mate. Ye see he waun be back in the city by a time when the train leaves. He tauld me that while we were driving, and then he lukt at his watch, when he tauld me the o'clock. I tauld him the train was maun nigh, and it would be the last in the night. He wanted to know, Mate, if it 'ud mecke eeny differ to us eef he didn't dine too-nigh with oos. An' thin I druv him to the station. He maide it on a hair-breadth, altho I'd druv the poor beastie at her best."

"What did you tell Master Wyndham when he inquired if it would make any difference to us if he didn't stop to dine?"

"Oh, weel, I tauld him it would be a weeping disappointment to you, Mate, as ye had put the pots together for a splendid meal."

"Jim," said his wife, "you are certainly a genius and ought to get a bigger salary."

But just think—what if he had changed his mind at the last minute?"

"I'd thaut o' that, Mate. I didn't tell him how you wooed feel untel he was a steppin' aboard."

If Sir Charles ever hears of this story he will know how the Chisholms really felt when he didn't stay for dinner.

FRANK H. BROOKS.

The BOOK of the WEEK

OLD AGE, ITS CAUSE AND PREVENTION. THE STORY OF AN OLD BODY AND FACE MADE YOUNG, by Sanford Bennett, the Man Who Grew Young at Seventy. The Physical Culture Publishing Company, New York City. Profusely Illustrated. Colored Plates of the Author. Copyrighted 1912. Price, \$1.50.

If you know your Seneca, you will remember that he said: A man does not die; he kills himself.

Mr. Bennett, the author of the book (title above), does not go as far as the wise old Greek, but he says a lot that is nearer the truth. Of course, Seneca is not to be taken literally. Mr. Bennett is. He is a breathing example of what can be done. He tells an interesting story, especially to people who are trying to dodge the meridian mark of average existence.

The work should and doubtless will appeal to all players, a majority of whom live a life that prematurely ages. To the profession mentioned, the chapters on strengthening eyesight, on the throat, chest, development of such parts of the anatomy as are brought constantly into use by player-folk, are worth the price of Mr. Bennett's valuable book, and valuable is used advisedly.

The importance of these suggestions to players and to all who are before the public as speakers and singers, is accentuated by plates illustrating the methods of development and improvement of the system upon which success depends. You see at a glance how the neck may be kept youthful; how the shuffling gait may be avoided; how, by deep breathing, the complexion may have a healthful glow, and how the voice may ring true. Mr. Bennett lays particular stress on the importance of deep breathing, and gives such cogent reasons for it that the reader will quickly grasp the author's idea.

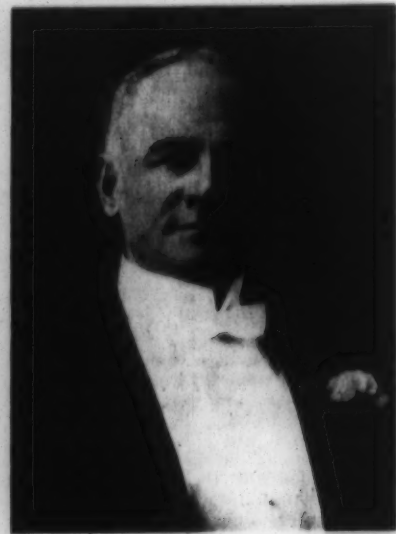
It is interesting to know that the value of Mr. Bennett's book of prevention of getting old and imparting a new life is appreciated by no less a person than Wu Ting Fang, known as "The Brains of China." He is so favorably impressed with the book that he would like to see it translated into Chinese for the benefit of his people. If Wu Ting Fang carries out his intention, he will add to the Bennett book his own essays upon diet and sanitary instructions as applied to his countrymen. This information comes to THE MIRROR from other sources than Mr. Bennett's work. And THE MIRROR congratulates Mr. Bennett on having as a colleague in his great work one as eminent as "The Brains of China."

Mr. Bennett shows how a man at the age of seventy-odd years (or a woman, provided

drinks—or deprive yourself of the pleasures of smoking—provided you are a man—of recreations, according to Mr. Bennett.

The book is not a great book from a literary angle. In this respect it is unpretentious. Its style is so simple that it is understandable by anybody who has every-day sense. You don't have to be a graduate, or a physiologist, or a specialist in any line, to grasp what is presented.

Don't get the idea that you can restore your youth by following out what Mr. Bennett proposes. But, provided you are accustomed to that "run down at the heel" feeling—lassitude—prone to the ordinary aches and pains, the shuffling gait, the curse of worrying—all of which grow wrinkles and maul the light of the candle before the candle is half burned—you can retrieve and get yourself in such condition that people



THE AUTHOR AT SEVENTY-THREE.

whom you meet will think you are fifteen, twenty or thirty years younger than you are, if you take the Bennett course. If you have reached the age of fifty, you must know how necessary it is unless you are in the Astor-Vanderbilt-Rockefeller-Carnegie class, to make yourself look any number of years younger than you are.

When Mr. Bennett set out to become younger, he was fifty; consumptive, dyspeptic; his eyesight was faulty. He couldn't get required sleep; he felt the sand slipping under his feet. But he had in stock a certain amount of will power. He doubted it by supreme exertions. He studied himself, as every man and woman should do who expects to get good results.

As he realized that he was restoring his lost energy, he gave the benefits of his reclamation to others. Maybe you haven't thought about it—but there are people who will tell you that if you will pass along anything that has helped you, your own condition will be enhanced thereby. It's worth trying, unless you are tied hand and feet by your sordid selfishness, which is about the worst thing that can happen to any man or woman.

Mr. Bennett got his benefits into the Sunday newspapers. Then the demand went up for more. He accumulated a lot of ideas and worked them out, until he was asked to put his new method of an old man growing young into a book. (See caption of this review.) The book is full of illustrations—showing how, when and where to massage the body. Anybody can do it. In addition, he has other suggestive ideas. It is not the province of any review to tell all that an author has written. Enough to know that this book is worth its price. It is worth keeping on your bookshelf for reference. It is full of meat that will benefit you—unless you are a closet cynic, or a pilgric.

You won't find it on sale at any drug store, and there are some doctors who will call it rot. Never mind. Get the book, especially if you are "old," or have a fear of becoming an antique. F. H. B.

NEW MOLNAR COMEDY COMING

Now that the copyright agreement between the United States and Hungary has been straightened out, Harrison Grey Fluke is going to import another comedy from that country. It is by Ferenc Molnar, author of *The Devil*, the very play which caused the famous controversy. The title used in Vienna was *Der Leibgardist*, and in Vienna *Der Gardeoffizier*, with success in each city. The chief characters are an actor and his actress wife, the plot telling the humorous story of their domestic relations. Another important character is a critic, a "friend of the family," but there is no triangle.

Mr. Fluke bought the American rights from Hans Bartsch, who held them direct from the author. Julian L'Estrange is to appear in the comedy.

"BUFFALO BILL" TO MANAGE CIRCUS

Announcement was made by the management of the Sells-Floto Circus while here that the services of William F. Cody better known as Buffalo Bill, have been secured for a term of five years, beginning next season.

THE AUTHOR AT FIFTY.

a woman ever gets that far) can be, physically and mentally, in better condition than when at the age of fifty, especially where the person of fifty has broken many of the rules of common sense.

What is of more interest to the man or woman who has a longing to stay in the game?

There is one thing in Mr. Bennett's formulas that will appeal to the great majority—they cost nothing in dollars and cents. Unless one is a wreck, or has inherited an incurable malady, one can, if one has not delayed, bring about healthful and happy conditions by certain exercises in one's own room—in bed, to use Mr. Bennett's word.

You do not have to deprive yourself of some of the good things of life—of certain

EDWIN BOOTH THEATER ON BROADWAY

Plans Are Under Way for New Playhouse as Monument to Actor

An Edwin Booth Theater, backed by Wall Street money, is the latest thing on Broadway. After all, New York isn't such a purely or impurely commercial city, and the drama isn't altogether beyond redemption when men will provide a million dollars capital to build a monument to the great genius of America's tragic drama.

When papers of incorporation for the Booth Memorial were filed in Albany recently there were all kinds of conjecture. All of them went wrong, and it was not until the other day that the exact purpose of the enterprise was disclosed to a *Mimes* representative by a man actively interested in the new company.

A site has not been definitely selected, but negotiations are now under way for ground with a Broadway frontage not very far north of Forty-second Street. The building next door, in that case, is to be purchased for a Shakespeare Club, which has been proposed in connection with the theater. For the first year at least there will be Shakespearean productions on a big scale, with a star cast of players. In connection with the theater there will be an elaborate collection of Booth and Shakespearean memorials, with an extensive library which will be open to the public.

The names of the men back of the enterprise have not been disclosed, but they are wealthy New Yorkers with interests in Wall Street. The company was incorporated at a million dollars, with three dummy directors, according to the usual practice. Before long the men in charge discovered that the name of Booth Memorial was being confused with a project of the Salvation Army, and the name was changed to Edwin Booth Theater Corporation. Offices will be opened this week in the Aeolian Building on Forty-second Street.

The men who will have the practical direction are Nelson Roberts, George W. Lederer, William Gregory Smith, Vane Tempest, and W. W. Randall. Mr. Roberts, who will have general direction, and others of the men have had a great deal of practical theatrical experience. They plan to make productions that will be notable from an artistic standpoint, but at the same time they figure that there will be enough public support to make the theater pay.

ADELE RITCHIE'S HUSBAND

Said to Have a Previous Wife, Now Living in Liverpool, England

Charles Nelson Bell, who on June 12 last married Adele Ritchie, is accused of bigamy by the former Louise McNaughton, now destitute in Liverpool, England, who declares she is his legal wife.

She says she was asked to submit to a divorce and was offered \$750 to permit the suit to go undefended, but she regarded the proposal as a degrading insult and preferred the agony of starvation.

She declares that her marriage to Bell took place Sept. 21, 1906, at the Episcopal Church at Fort Hamilton, N. Y. She had been a Gibson model. Her name was Louise McNaughton, and her mother now lives at 101 Bay Thirty-fourth Street, Bensonhurst. She declares he treated her with great indignity, but professed always to love her, and she forgave him time and again.

In May, 1911, he sent her to England and parted from her at the pier. For some time he sent her regular remittances. When these ceased, she declares, she was ordered to leave her hotel and was homeless and without money. Letters were not answered, and her position became desperate. Then she was served with divorce papers and suffered an attack of nervous prostration and had to undergo an operation.

A strange woman took care of her and gave her a room. An appeal to the American Consulate in Liverpool ended in her being shown the door; but a kind lawyer secured her legal representation in Chicago and she was offered \$750 to be divorced, which she refused.

Unless Mr. Bell has secured a divorce without her knowledge, she declares, she is still his wife. The story is confirmed by Mrs. McNaughton, her mother. A sister, Dawson McNaughton, played the title-role of Bunty Pulls the Strings. Mr. Bell has not been heard from.

Later developments show that Mr. Bell's suit for divorce, instituted in Chicago, June 4, 1912, was dismissed by the judge October 28. Records at Scranton, Pa., show that Mr. Bell began suit there December 2, less than six months after filing in Chicago as a local resident. The divorce was granted; but the laws of Pennsylvania require a year's residence, and this fact remains to be established. The first Mrs. Bell has been supplied with money, and will leave Liverpool for New York inside of two weeks to fight for alimony.

LILLIAN LORRAINE SUES HUSBAND

Lillian Lorraine, the soubrette, in private life Mrs. Fred Grierheimer, obtained a warrant last Thursday for the arrest of her husband, who recently made a violent attack on Florence Ziegfeld. She charges him with stealing her \$5,000 diamond ring on June 12, and says that after repeated promises to return it he mailed to her a pawn-ticket showing that the jewel had been pledged for a loan of \$2,500.

In recent years the stars who have come into New York with Shakespearean productions have played to packed houses, and gone away with the expressed regret that they had not secured the theaters for longer periods. Mr. Roberts and the other directors figure consequently that there is enough of a public among New Yorkers and visitors to the city to make a Shakespearean program pay. Stars will be secured, and while the productions will be adequate, attention will be centered chiefly on the acting. An idea which may be carried into effect is to have two separate companies, so that the actors who are appearing in *Midsummer Night's Dream*, for example, will not have to divide their attention between that and rehearsals of *As You Like It*. Consequently there will be plenty of time for smoothing out productions. It is hoped that some of the plays will run for six weeks or more, and in that case the other company will be retained just the same. Schemes for sending the plays on the road have been discussed, but not formulated, at this writing.

It is believed that the traditions of the drama with which Edwin Booth was associated will be best preserved by Shakespearean productions until the institution is established at least. Dignity will be one of the features of its conduct. The building itself will be a structure marking all that is best in the modern architecture of theaters. In addition to the special library for Shakespeare and Booth memorials, there will be a lecture hall on the roof, for morning lectures to Shakespeare students. The leading authorities will be asked to speak.

It is a curious omission, and in itself something of a comment on the transitoriness of the purely commercial theater, that the playhouses of Broadway do not bear the names of the brilliant players who have helped to make the history of the American drama. When the first structure, named after a forerunner of Edwin Booth, at Twenty-third Street and Sixth Avenue, was burned a generation ago, it was supposed at once that a new playhouse would be named after the family. But that didn't happen, and it has remained for the present generation to build a theater in honor of the profound scholar and great actor, Edwin Booth.

"He swore at me and forcibly took the ring with such violence that he almost broke my finger and for several days I had no use of it," Miss Lorraine's affidavit reads. "I have tried very hard to live with Mr. Griesheimer, but he has a violent temper and on several occasions he has blackened my eyes and cut my lip so that I was in such condition that I had to remain in the house for several days."

The affidavit makes reference to another diamond ring, a diamond bar pin and a gold vanity case set with her monogram in diamonds, all of which she says she questioned her husband about.

A story was printed that Griesheimer declared some time ago that he "would get that ring" if he had to marry Miss Lorraine.

OPENING DATES

Following is a list of opening dates of prominent attractions, as far as available at this time:

Potash and Perimutter, New York city, Aug. 16.
Uncle Tom's Cabin (Kibbie and Martin's), Chicago, Ill., Aug. 21.
Elizir of Youth, The, Chicago, Ill., Aug. 3.
Kiss Me Quick, Boston, Mass., Aug. 4.
Prince of To-night, The, Sheboygan, Wis., Aug. 10.
Dream Maiden, The, New York city, Aug. 11.
Damaged Goods, New York city, Aug. 11.
Silver Wedding, The, New York city, Aug. 11.
When Dreams Come True, New York city, Aug. 18.
May Irwin in Widow by Proxy, Clayton, N. Y., Aug. 24.
W. B. Patton in Lazy Bill, Chicago, Ill., Aug. 24.
Fool There Was, A, Newark, N. J., Aug. 25.
New York Hippodrome, Aug. 30.
Sam Bernard in All for the Ladies, Boston, Mass., Sept. 1.
Fight, The, New York city, Sept. 1.
Montgomery and Stone and Elsie Janis, Chicago, Ill., Sept. 1.
Rebecca of Sunnybrook Farm, New York city, Sept. 1.
Sunshine Girl, New York city, Sept. 1.
Tik Tok Man of Oz, The, New York city, Sept. 8.
Evangeline, New York city, Sept. 29.

LYDIA DICKSON SCALDED

Lydia Dickson was prevented from sailing on the *Minnetonka*, as planned, owing to a painful, but happily not serious, accident. She scalded her left side so severely that her physician, Doctor Dunsmuir, ordered her to remain in her bed till further notice. She will be confined to her room for a week or more. Miss Dickson will return next season under Mr. Frazee's management.

CLYDE FITCH ESTATE SOLD

George B. Cranston has sold the Clyde Fitch estate of 170 acres near Katonah.

This country home among the Westchester hills was one of the most beautiful in the neighborhood. The house had more than twenty rooms; a three-story structure of old-fashioned type, but with modern improvements.

JAMES C. WILLIAMSON DEAD

Actor-Manager Starred in New York Many Years Ago

A special cable dispatch to the New York *Sun* from Paris, under date of July 8, says that James Cassius Williamson, the actor-manager, who had just returned from Australia, died there on that date. He was born in Mercer, Pa.

James C. Williamson began his career as an actor and theatrical manager with a trip early in his life to Australia. In Melbourne and Sydney he made a success on the stage. In 1874, with Maggie Moore, the well-known actress, he created the popular piece known as *Struck Oil*, which they toured through the Australian colonies, and eventually brought to America and London. He played with Lester Wallack. In partnership with George Musgrove he put George Lederer's *Belle of New York* company in the Shaftesbury Theater, London, where it ran for almost two years. It was in this McLeilan and Kerker musical play that Edna May made her London success.

On his return to Australia, Mr. Williamson was made the manager of the Theater Royal in Melbourne, and later, with Arthur Gardner, controlled the Princess.

NEW "BIRD OF PARADISE"

Richard Walton Tully's *Bird of Paradise* is to have a new leading woman in Lenore Ulrich. Miss Ulrich, in spite of the fact that she is still in her teens, has been playing important parts in road and stock productions for two years, and her youth will be a great asset in playing the title-role in Mr. Tully's play. He considers her a "find." The *Bird of Paradise* will depart from New York about September 1, and play the entire season in large cities west of the Missouri River. It has not been seen in the West, except in Los Angeles, where it ran for weeks previous to its long New York run. David Landau, who played the beachcomber at that time, has been engaged for the role. Other engagements include Robert Harrison, Robert Morris, Helen A. Bond, Florence Landau, Audrey St. Claire, Josephine Morse, Isabel Randolph, Joseph Barton, Harry Shuton, and J. W. McConnell.

HANFORD LECTURING WITH PICTURES

Charles P. Hanford, well known as an actor of Shakespearean roles, has been engaged by the Gaumont Company, Ltd., of London, to give a lecture in conjunction with the motion pictures showing the last days of Captain Scott. There are three companies now presenting these films, known as "The Undying Story of Captain Scott and Animal Life in the Antarctic." Mr. Hanford will lecture with the company that plays through the South and West.

THE NEGRO PLAYERS

Alexander Rogers, of Rogers and Creamer, managers of the Negro Players, writes *THE MIRROR*: "We are writing to thank you for your kindness and help in our present effort and to say we did a turn-away business at the Lafayette Theater, Seventh Avenue between 131st and 132d streets, last week, which is proof to our minds as to what can be done with an effort of this kind among our own; that is, where there are numbers sufficient to support same. We are still struggling trying to secure time for the coming season, and notwithstanding the show has been exceptionally well received, as yet we have only been able to get some Canadian time offered, for which, of course, we are deeply grateful and hope that from this other things may come."

HARD LUCK FOR MUNYON

Mrs. Dr. Munyon, the actress wife of the man who preached "There is hope," is going back to Philadelphia. When the marital troubles of the pair were published, Mrs. Munyon, known on the stage as Pauline Neff, departed from Philadelphia. She played a small part soon after that with the Harlem Opera House company. Now she has been engaged temporarily to go back near home for a small part with the Orpheum Players in Philadelphia. She appears with them this week in *Divorçons*.

MINIATURE "WITHIN THE LAW"

A special matinee of *Within the Law* to be performed by Lilliputians has been announced for the last week of this month. Helen Ware, who is now playing the leading role in the melodrama, is sponsor for the unique performance, the proceeds of which will be given to charity. Lord Roberts will organize the cast and play Joe Garson.

JULIA MARLOWE HONORED

In conferring honorary membership on Julia Marlowe, July 1, the Shakespearean Society of Wellesley College, President Helen Toy, of the society, wrote to Miss Marlowe:

"Not upon you, but upon ourselves, do we confer the honor in welcoming you to the 'Gentle Company.' Ours is a bond of fellowship, and in greeting you we ask you to feel that you are always welcome at home among us, and that the door of 'The little house at the foot of the hill' is always open to you."

GOSSIP

Maude Turner Gordon has been accused for *The Fight*.

Mr. and Mrs. Walker Whiteside sailed on board the *Finland* for Amsterdam June 21.

A girl baby, weighing 7½ pounds, was born to Mr. and Mrs. Harold Kennedy, on June 17, in Philadelphia.

Cyril Courtney has signed for next season with Messrs. Shubert for a prominent part in *The Five Frankforters*.

Christie Macdonald (Mrs. Gillespie) and Henry L. Gillespie are at the Aspinwall Hotel in Lenox, Mass.

For the production of *Adels*, Jack Henderson, Georgia Caine, and Audrey Maple have been secured.

Grace Nile is at the Eltinge Theater for the summer, playing the part of Helen Morris in *Within the Law*.

Fanny Bernard-Leighton took possession of her new bungalow at Brightwaters, Long Island, June 28, for summer.

Carolyn Lee, of Coban and Harris's Broadway Jones company, has left for Denver, Colo., for the summer to visit her son, who has a large ranch near there.

Louise Randolph, leading woman with *The Broadway Players*, Springfield, Mass., has accepted for production next season a new play by a noted Spanish author.

Julian L'Estrange has been engaged by Harrison Grey Fiske for an important part in a play which Mr. Fiske is to import next season. The name has not been disclosed.

Charlotte Nelson-Brailey, the American prima donna soprano, has returned to Toledo for the summer. She is to appear in French grand opera in the fall.

Mr. and Mrs. David Mannes are giving three recitals this month in London, England. The leading critics have bestowed unstinted praise upon the work of these two delightful players.

Henry Stanford has been engaged for the leading male part in the company of *My Heart* which will go on tour in September. Mr. Stanford was in *A Good Little Devil*.

Maude Adams will close her present season in Peter Pan at Clinton, Iowa, on July 12. She will divide the summer between a country home on Long Island and a resting place in the Catskills.

Henry Mortimer is to visit Eugene Brionx while in Paris. Mr. Mortimer appeared in the first play presented in this country from the pen of this playwright. It was *The Three Daughters of M. Dupont*, presented by Laurence Irving.

Wadsworth Harris received a splendid ovation at the Robert Collier Club of New York a few evenings ago, when he appeared in a recital of the *Merchant of Venice*. A reception was tendered him after the recital.

Florence Kean, starring in the Price company, was granted a decree of divorce from her husband, John Francis, in the Circuit Court here, by Judge Gibbons. Miss Kean was represented by Edward J. Adair, the Chicago theatrical lawyer.

Grace Griswold opened Monday at the Fine Arts Theater in Chicago in *How Much is a Million* by C. K. Hopkins, who may be recalled as having married one of the talented Vivian girls some time since. Mr. Hopkins and his wife appear in the play as well.

Henry W. Savage has secured the American rights for *La Demoiselle du Magasin*, the Parisian comedy by Frantz Fossion and Fernand Wicheler. A title for this country has yet to be chosen; but it will positively not be *The Saleslady*.

Clare Weidon, leading woman with the Poli company at Springfield, Mass., is to appear in a series of suffragist plays this season. Miss Weidon scored a big success in *Votes for Women* when that play was first presented at Wallack's Theater two years since.

In the cast of Potash and Perimutter, which will be produced at Cohan's Theater early in August under the stage direction of Hugh Ford, the following will have parts: Joseph, Eligour, Barney Barnd, Alexander Carr, Les Kohlmair, Louise Dwyer, Elita Proctor Otis, and Albert Parke.

A short time ago Pauline Frederick journeyed northward from Montreal determined to "get" a man's sized bear. A postcard has been received at the Liebler company offices in which she says that she is ninety-eight miles from nowhere, but she "got him!"

Olive Wyndham and her sister, Janet Beecher, and their mother, Mrs. O. J. Wyndham, returned June 26 on the *Algonquin*. They went to London to see *The Great Adventure*, in which Miss Beecher plays the leading role when it is produced in New York in the fall under the name of *Buried Alive*.

In the course of a six weeks' vacation in Europe, Madison Corey, general manager for Henry W. Savage, and Mabel Wilber, his wife, will visit Franz Lehar. Miss Wilber, who has sung the title role of *The Merry Widow* more times than any other prima donna in America, will there meet Miss Gunther, the original *Merry Widow* in Vienna.

George Earle and wife, Lynda Earle, are now at their summer place, "The Ashlands," on the south shore of Massachusetts, and will devote their time to motoring, fishing and all the pleasures the country affords. They have just closed a most successful season with the Colonial Stock in Indianapolis. Mr. Earle is stage director and Lynda Earle as second woman.

ESTABLISHED JANUARY 4, 1879



THE NEW YORK DRAMATIC MIRROR



145 WEST FORTY-FIFTH STREET, NEW YORK

Telephone—Bryant 8368-8361. Registered Cable Address—"Dramirror"

Chicago Advertising Representatives: Rhodes and Leisnering, 717 Harris Trust Building

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President
HENRY T. MUNCH, Sec'y and Treas.FREDERICK F. SCHRADER, Editor
LYMAN O. FISKE, Manager

SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.00; Canadian, \$3.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Day's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

PERSONALITY VS. ACTING

A CORRESPONDENT writes to THE MIRROR as follows:

I wish you would discuss Personality vs. Acting. An actress recently at Tacoma had her audiences on her side all the time, and still she did nothing remarkable in the way of acting. But she certainly had the personality, aura, mesmeric wave or magnetic exuberance.

If an actress—or an actor, for that matter—possesses all that our correspondent enumerates, she has something like 55 per cent. of a valuable equipment for her profession. The remainder is training, education and experience.

Personality and temperament are properly prerequisites to an art which must, as all art, be based upon inspirational powers.

The trouble with so many who enter the dramatic profession in the United States is that they are deficient in the cardinal principles of the art.

They rely on personality to supply the lack of education and systematic professional training. From the moment that an attractive personality and, perhaps, a certain mental vivacity carry them to a point of success, they become stationary.

Nature, it is said, abhors a vacuum. So art abhors a state of suspended motion. It is either progressive or retrogressive. It cannot remain stationary.

The player who is satisfied with success gradually retrogrades.

With the really ambitious player his first success becomes the spring-board for the higher leap toward the goal of successful achievement.

The born artist is never satisfied with himself.

Personality counts for much. It stamps a player's work with individuality and sometimes distinction. It charms, and therein genius makes its first bid for popularity.

But it is only a stepping stone, and those who exploit it to the exclusion of studious application, hard work and the rough knocks of proper training, sooner or later revert, like water, to their true level.

Mr. FRANK KEENAN once told THE MIRROR that he shed tears of disappointment when he took home and read over the part of Jack Rance, the sheriff, in The Girl of the Golden West, because of its inherently insipid features. But the experienced artist, viewing the possibilities of elaboration and char-

acterization from all angles, developed the part into one of the most graphic seen in many years on the American stage.

Something of this was owing to personality, but personality blended with intelligence, a keen sense of conception and long professional training.

Without that quality, which is best described as temperament and personality, even long experience hardly ever lifts an actor out of the rut of mediocrity; but these without the genius for hard work in acquiring a broad education and experience, soon or late become a dangerous anchorage.

CHOP SUEY

We candidly confess a more than passing interest in Oriental mysticism, which has ever exercised a subtle charm for the pensive editorial mind which now directs these lines. Therefore we confess to something akin to shock at the revelations which the distinguished Chinese illusionist, the eminent CHING LING Foo, has just made to the Brooklyn Eagle, regarding the ingredients and history of chop suey.

Not that the honorable CHING LING Foo discredits the savory esculent as a most palatable, sustaining and inspiring item of cookery. Conceding this to those that like it, he shocks us by attributing an unqualified American genesis to our favorite pottage and by declaring that it is unknown to China, the putative mother of chop suey.

He informs us that one day the illustrious LI HUNG CHANG, who loved his native chow, tiring of the French menu of American hotels during his American visit, sent his secretary on an ambassadorial mission to the chef, inquiring if he could make some "tze sue" from their recipe. Whereupon the vainglorious Gustave, refusing to be baffled by the exigencies of the situation, and pluming himself on the universality of his creative genius, gathered up some rice, barley sprouts, chicken and pork, mushrooms and a conglomeration of other viands, cooked them together in a capacious stew pan, and served it to the august CHANG as his favorite tze sue.

We are informed that the great statesman fell into a fit of coughing the moment the waiter entered with the steaming pot, and that he had other violent seizures symptomatic of a revulsion of nature, superinduced by the fumes of

the concoction. Needless to say, it was returned to the kitchen untasted.

But Gustave suffered it to become known, through his press agent, that he had regaled the celestial palate with a newly-invented concoction, and, being a Frenchman, he naturally corrupted the pronunciation of tze sue, and thus became sponsor for the famous dish which every true American enjoys under the popular, if corrupted, name of chop suey.

The eminent CHING LING Foo relates the story in a spirit which betrays more or less contempt, as if chop suey were unworthy the genius of Chinese culinary skill. As Hamburg repudiates the invention of Hamburger steak, and Limburg inhospitably disowns and feigns to be shocked by its reputed and odorous offspring, Limburger cheese, so Foo once for all casts back upon us the paternity of chop suey as unworthy of the great nation whose blood flows in his veins.

To which we reply: Be it so. It shall not wander waif-like o'er the face of the earth. As long as American hearts beat for freedom and human liberty, we shall offer a refuge to the homeless and oppressed of all nations, and chop suey shall find a resting place in the land of the free and the stomachs of the brave.

SPARKS

(New York Letter in Cincinnati Enquirer.)

The principal topic of talk this week has waxed about Oscar Hammerstein's movements with reference to his grand opera scheme. The irrepressible impresario is making the dirt fly on his new opera house and promises to throw it open to the public in November. But the scheme of grand opera in English has been relegated to a secondary place, and it is pretty plain now that the fight will be not between Hammerstein and the Century Opera House, managed by the Aborns under the protection of the Metropolitan Opera House directors, but between Hammerstein and the Metropolitan Opera House direct. What Oscar's plans are was rather clearly indicated by circumstances this week. He has engaged some noted talent abroad for his company, including Melba, a sensational young Italian tenor, and a conductor whom he describes as one of the greatest in the world. This array of foreign notabilities began to stagger his opponents, for the names which he sprung on the public did not go far to make argument for opera in English. Most of them don't know a word of English. The impresario declared he was not ready to announce his policy, but enough inadvertently escaped him to warrant the conclusion that he intends to open war on the Metropolitan Opera House directors, whose action in backing the Century Opera House scheme he construes as a direct attack upon him.

Originally he had no thought other than to give the public grand opera in English. He construed his agreement with the Metropolitan, under the terms of which he gave up the Manhattan, as giving him this license. But when the City Club, nominally, and the Metropolitan, de facto, organized an English opera company for the Century and placed the Aborns in charge, he resolved to carry the war into Egypt and throw down his gauge to the Metropolitan forces by invading their preserves, just as he did when he started the Manhattan.

What attitude the established house will take in the course of the season is the interesting point at issue. He was paid a million to clear out, when his competition became too warm, and he turned to London. The London venture failed, and he returned to the United States. Just about this time there was widespread agitation for grand opera in English, and Oscar saw his chance. He promptly announced his intention of filling a long-felt want. A protest was promptly forthcoming from his opponents, and they announced their intention of making some concession to the demand for English opera. The Metropolitan did produce three or four works in English, but it soon became apparent that the composer of an English book had little chance of obtaining a hearing at the Metropolitan unless he had a personal pull, like Walter Damrosch or

Victor Herbert. The works of others were not considered, and prominent members of the executive staff privately expressed their contempt for the scheme.

When Hammerstein set about carrying his plan into effect the Century Theater project was put into execution. A public appeal through influential sources was made for subscriptions, and a large sum was assured, with the addenda of material support from the resources of the Metropolitan. The move threatened to checkmate the indefatigable Oscar, who had gone to some length to get the money with which to build his temple. If now he turns the trick by retreating on his powerful opponents, by abandoning English and going in for foreign opera, with noted stars and new operas, it is just what may be expected of a manager of his resourcefulness and fighting spirit. But the problem is, how he will get around that agreement with the Metropolitan.

EDITOR'S LETTER BOX

A. L. B.—We have no record of Catherine Cameron's (Florence Morrison's) whereabouts, nor of her stage appearance last Winter. THE MIRROR does not undertake to answer personal questions.

MARY A. K.—Information concerning Mary Miles Winter (Juliet Shelby) seems unobtainable at present. A letter addressed to her at this office will be advertised.

CHICAGO READER.—We are unable to learn of the whereabouts of James E. Young, until recently of The Pink Lady company. A letter directed to him in care of THE MIRROR post-office may find him.

EDWARD E. VANDERBILT.—The cast of the Corsican Brothers, as played by Mr. Mantell, is not obtainable. An extremely cheap edition of the play is published by Samuel French, West Twenty-second Street, New York.

H. B. W.—Photographs of prominent actors and actresses are generally on sale at the studios of the makers. Sarony, White, Apeda, of New York, and others making a specialty of professional work, will undoubtedly supply you with the portraits you desire.

LILLIAN GREY.—Howell Hansell, late of The Woman company, Western, has not been heard from since early in the season, when he was a member of the Castle Square stock, Boston. A letter addressed him care of this office will be advertised and forwarded upon application.

R. G. M.—Inquiry at the Klaw and Binger offices elicits the information, not sustained by record (investigation of which would require a vast amount of labor) that it seems Walker Whiteside was offered the opportunity to originate the part of Ben-Hur, although there is no certainty as to his refusing it. There is no recollection of Wilton Lackaye being considered for the original cast.

MACAULAY ON DRAMATIC INDECENCY

Editor DRAMATIC MIRROR:

Sir.—Here is an extract from Lord Macaulay's essay on Leigh Hunt, which may steady the seal and illuminate the efforts of certain dramatic censors, both lay and clerical. He says:

"Dryden defended or excused his own offenses and those of his contemporaries by pleading the example of the earlier English dramatists, and Mr. Leigh Hunt seemed to think that there is force in the plea. We altogether differ from his opinion. The crime charged is not mere coarseness of expression. The terms which are delicate in one age, become gross in the next. The diction of the English version of the Pentateuch is sometimes such as Addison would not have ventured to imitate; and Addison, the standard of moral purity in his own age, used many phrases which are now proscribed. Whether a thing shall be designated by a plain noun substantive or by a circumlocution is mere matter of fashion. Morality is not at all interested in the question. But morality is deeply interested in this, that what is immoral shall not be presented to the young and susceptible in constant connection with what is attractive. For every person who has observed the operation of the law of association in his own mind and in the mind of others, knows that whatever is constantly presented to the imagination in connection with what is attractive will itself become attractive. There is undoubtedly a great deal of indecent writing in Fletcher and Massinger, and more that might be wished even in Ben Jonson and Shakespeare, who are comparatively pure. But it is impossible to trace in their plays any systematic attempt to associate vice with those things which men value most and desire most, and virtue with everything ridiculous and degrading."

Civic officers are justified in suppressing dramatic indecency and immodesty in word and action, but they should intelligently discriminate between dramas which depict vice and those which make vice attractive.

Most sincerely,

JOHN BYTNER.

NANTUCKET, June 16, 1913.

Personal

EWELL.—The first announcement made as to the cast of the Century Opera company for the coming season is that of the engagement of Lois Ewell, an American lyric soprano who has been singing in Europe during the past year. Miss Ewell appeared in several American companies, giving grand opera in English for a number of years, and acquired a large repertoire of both lyric and dramatic soprano roles



LOIS EWELL IN "THAIS."

before going to Europe. Before that she appeared in several musical offerings of the lighter sort, notably *The Merry Widow*, in which she first had the role of the Ambassador's wife and afterward the title part. She graduated to grand opera under the instruction of Victor Herbert.

BARRE.—Stella Barre, a young singer with a phenomenal soprano voice, made her debut in Lew Fields's show, *All Aboard*, night of June 30. Miss Barre is a New York product solely, who received her vocal training at the studio of Madame Abbie S. Fridenberg, and her range of voice is perhaps unequalled by any living singer, attaining in its upper register the C above the high G. Nor is it a freak tone, but one of perfectly natural sequence in the scale. Miss Barre is a remarkable evidence of what intelligent training will do in conjunction with devotion and industry, for she started out with little voice gift, and as a contralto at that—so she was told, ere she got into the hands of her present teacher. There should be a great career ahead for this young artist.

FISKE.—Harking to the call of the wild, Mrs. Fiske left on Monday for Big Moose, where for several weeks she will "rough it" to the accompaniment of guides, tents and all necessary paraphernalia, establishing her own camp and forgetting almost the very existence of the theater. She will have no new part to study, since she is to continue in *The High Road* next season, and so she will give herself up completely to nature. Accompanying her is her cousin, Emily Stevens, who after a few weeks at Lake Pleasant joined her for the vacation in the woods. For a short period later on Harrison Grey Fiske will also be a sojourner at the camp.

CASSINELLI.—Dolores Cassinelli, whose likeness appears on the cover of this issue, deserves to be placed among the most accomplished actresses now appearing in motion pictures. As leading woman with the Essanay Company, her pleasing personality and marked talent are great assets to many films in which she is called upon to play a wide variety of parts. Each month sees an increase in the number of photoplay patrons who await with interest an Essanay production featuring Miss Cassinelli. The cover design was made from a photograph by Moffett of Chicago.

WALKER.—Charlotte Walker (Mrs. Eugene Walters) is in Maryland prospecting for a piece of land whereon to establish herself as a chicken grower. Miss Walker experiences a sense of repugnance against de-natured chicks—they ought to grow up naturally, without the aid of steam heat—and as she loves Maryland she is going to establish herself in that State, where in the Summer solstices she hopes to cultivate poultry without the aid of the incubator, from now on.

THE TOUCH OF SILVER

(BURNS MANTLE in the Evening Mail.)

"The real matinee idol of women theatergoers is the actor with a touch of silver in his hair—what there may be left of it."

We quote E. D. Price, a manager who has grown gray in exploiting famous men and women of the stage, and at this writing standing at the Criterion Theater corner addressing himself and the multitude.

"It is not the flippant and frivolous juvenile player who stamps his personality upon the public mind."

Mr. Price glanced defiantly up and down Broadway. "His kind are as alike as peas in a pod, except when they differentiate as imitators of George Cohan or Douglas Fairbanks. Their identity is lost when the scrubwoman sweeps out the soiled and crumpled playbills the morning after the performance." (A voice: "You're all right!")

"It is the actor of years of discretion (we glanced up the street toward the Belasco), emancipated from the illusions, who is remembered and cherished in the public's heart of hearts—the actor who brings poise, authority, distinction and restraining conservatism to his work; who has survived the fiery crucible of criticism; who has profited from the bitter lesson of dearly bought and paid for practical experience. (We thought of the Broadhurst-Brady play. We don't know what Mr. Price thought of.)

"Women adored the silver temples of Kyrie Bellew, a romantic figure up to the hour that he fell in harness, just as they admired the classic beauty of his cameo-like profile and the golden diction of his heart-appealing voice. Bellew could recite 'London Bridge is Falling Down' and invest it with poetry and pathos, for, like his father before him, he was a master of the elocutionary art." (A voice: "Never knew father, but was strong for Kyrie.")

Since Bellew is seen no more, Robert Hilliard remains a graceful and gallant personality in his early fifties. As the well poised, dominant man of affairs, or the typical, clean-cut man of the world he brings to the stage manner and method of peculiar charm. (Cries of "Hear, hear!")

"David Warfield has reached the iron-gray period and all women love him. So have Otis Skinner, Henry Miller, Herbert Kelcey and many other popular actors. There is no English-speaking actor of one-third his years who can make love more convincingly upon the stage than Sir Charles Wyndham, who has exceeded man's allotted span of three score years and ten." (Interruption by Editor: "Sir Charles was born in '37. Think of that!")

"These players are in the winter of life; the snows are falling upon them. But their ripened art is ever green." (Sentimentalist at edge of crowd: "And long may it escape a frost!")

"No adorable young baritones with raven curls and lovely silken mustache can thrill the hearts of women with more certainty than that well-seasoned singer, David Bispham—and he surely is no callow fledgling." (Editor again butting in: "Once we heard him sing 'Danny Deever' and applauded something awful.")

"Take vaudeville. There are no headliners who wear so well with the masses as those who have made entertaining a life-long work!" (Applause and cries of: "You know it!")

"McIntyre and Heath, Ward and Curran, W. H. Thompson, Digby Bell, Lew Dockstader—all tried and true veterans—and the list could be indefinitely extended." (A voice: "It could, old top." Another voice: "What's the matter with Maggie Cline?")

"And in comic opera: What about De Wolf Hopper?—although he has no gray in his hair." (Answer: He is as bald as a billiard ball and most frankly wears the most obvious of wigs.)

Relevant and vital evidence of the fascinations retained by those of us in the theater who have passed the half century milestone in the journey of life is the fact that so many of us have young and beautiful wives. (Secret: Mrs. Price is the beautiful Catherine Countess.) Some of us have had several. But that is merely a confirmatory detail.

"No, indeed. There may be an age limit behind the counter, or in the workshop, but there is none upon the stage any more than in the Supreme Court and United States Senate, or among the great scientists, men of letters, philosophers and thinkers of the world."

(Cheers and calls of: "That's the dope!")

Where is an English Lord's protection if he cannot fool around and trifle a bit with the affections of too confiding actresses without spouting a quarter of a million? A peer's lot has indeed become an unhappy one, as the late Mr. Gilbert might have said.

FOX.—In the recent report of Della Fox's death it was inadvertently stated in *The Mirror* that her last appearance was made at the Empire Theater in Rosedale, under Charles Frohman's management, when, of course, the Lyric Theater and Messrs. Shubert and Brady were meant.

Broadway Favorites

A long absence from the stage oftentimes prevents a player from New York engagements, unless they are well known and drawing cards in the metropolis. It was not the case, however, with Kathryn Browne Decker, who after a few years of retirement in social circles returned to the footlights the past Winter, first in Augustus Thomas's piece, *Mere Man*, which gave her little opportunity. Her ovations and praise



Wickham Studio, N. Y.

KATHRYN BROWNE DECKER.

worthy notices were evidences that the public had not forgotten her. Later she appeared in support of Jessie Bonstelle, in *The Lady from Oklahoma*, where, as the Washington lobbyist, she made an impression that stamps her as an actress of ability, magnetism, personal charm, and a leading woman who impresses her audience by her manner, her attractive gown and her intelligent work. In truth, Kathryn Browne Decker has been one of the most talked of women before the footlights this season.

The retirement of Kathryn Browne, as she was prominently heralded before leaving the profession, was caused by her marriage. She holds a social position in New York, and in spite of her happiness the stage claimed her, and her return is one of the pleasantest recollections of the season.

CHAMBERLAIN BROWN.

STANLEY HOUGHTON'S RISE

Stanley Houghton, the author of what is perhaps the play of the present season, is a young man, tall and slim, with delicate features, fair hair and far-seeing, thoughtful eyes.

In the last year or two there has come into being a Manchester school of dramatists. Mr. Houghton is the leader so far and Miss Horniman's Repertory Theater gave them their first chances.

Stanley Houghton was a young newspaper man on the staff of the *Manchester Guardian* when Miss Horniman invaded Manchester and captured it with her army of ideas. The virus of play-writing was in his system. It had shown itself at an early age. Intermittent paroxysms of dramatic authorship resulted in back drawing-room productions by a family troupe.

His first piece, a comic opera, was performed, to be exact, in an attic. He felt prouder then of his talent than he has ever felt since. Then he went to Manchester Grammar School and the attacks became less frequent. For a time after he left school he was in his father's business. His experience in the warehouse and on 'Change steeped him in the atmosphere which he has used so skillfully since.

One day the news about a colleague's success stirred old ambitions. He set to work on a one-act play, sent it in and had it accepted. He then wrote a longer piece and sent it to Miss Horniman. This play, *The Younger Generation*, was accepted too. Mr. Houghton followed these successes up by writing a play that he was convinced would never pass the Lord Chamberlain's readers. But it did.

The result was *Hindle Wakes*, the story of the mill girl who spent a week end at Blackpool with "t' gaffer's lad" (her employer's son), and who, when he had been threatened and cajoled into offering her marriage, said quite calmly: "No, thank you. I shouldn't like you for a husband at all."

Very modestly and cannily he takes his success. He knows that, as La Bruyere said, "Playmaking is a trade, just like clockmaking; wit alone never made a dramatist."

THE "REHEARSAL CLUB"

An Institution for Rest and Refreshments for Stage Girls. Founded by Jane Hall

A most praiseworthy and philanthropic enterprise is the Rehearsal Club in West Forty-sixth Street, Nos. 218 and 220. It is founded by Deaconess Jane E. Hall, who also founded the Three Arts Club, over which this lady has presided for the past ten years.

The Rehearsal Club is patterned after the London club of the same name, which is a place for rest and refreshments for the busy women of the stage during such moments as they may snatch between rehearsals and also during that trying period when haunting the agencies in quest of engagements.

Miss Hall, in a most gracious and motherly sort of way, was only too pleased to show Miss Minkow representative over the spacious, airy and well-appointed premises of the four-story double house. The first floor over the basement—the latter converted to the use of kitchen, etc.—is devoted to the "cafeteria" and dining room. These are furnished in the old Dutch style. In the cafeteria, arranged along the wall, are placed tea and coffee urns of latest pattern, with the necessary utensils, where members serve themselves, or may be served with meals in the large, cheerful dining room adjacent.

In the second story of the building is the tea room and resting parlor, the latter supplied with comfortable chairs and couches—where the weary can lounge about, read or steal a few winks of welcome sleep, and where talking is prohibited; also a well appointed bathroom, large enough to be used as a dressing room for those who may desire to change their attire.

Six comfortable living rooms occupy the upper floor of No. 218, and that of No. 220 is devoted to the staff. In fact, it is a well equipped and up-to-date club house in every particular, and the Rehearsal Club starts out under the most flattering auspices with the promise of growing into a permanent and prosperous institution.

Its conception is solely the inspiration of Miss Hall, who is generously supported by a coterie of wealthy ladies of philanthropic tendencies. Bishop Greer, of the Episcopal Church, is president ex-officio of the Rehearsal Club, and among those who have manifested substantial interest are Mrs. Willard Straight (formerly Dorothy Whitney), who furnished the club at her own expense, Miss Greer, daughter of the Bishop, Mrs. Robert Varnum, Mrs. Robert Burnside Porter, Mrs. "Breck" Trowbridge, who contributed the pictures that decorate the walls, and Edith Kohlhaas, Deaconess Hall's assistant is Louise Cowles, who presides over the cafeteria.

Jane Dunbar was the first member to avail herself of one of the six living rooms. Twenty-five cents a month are the dues for the privileges offered to girls of the profession. One of the advantages they enjoy for this ridiculously small fee may be deduced from the appended menu, which was offered on the opening day, July 2:

Potato soup, 5 cents; tomato salad, 5 cents; potato salad, 5 cents; cold ham, 10 cents; cold roast beef, 10 cents; blackberry tarts, 5 cents; rolls and butter, 2 cents; bread and butter, 2 cents; cold coffee, 4 cents; cold tea, 4 cents; milk, per bottle, 5 cents; cake, 5 cents; ice cream, 5 cents.

ACTORS' HOSPITAL

Work to Begin in Chicago Within Next Month—Benefit at Auditorium

Ground will be broken within thirty days for the Actors' Hospital, to be erected at Hoyne Avenue and West Monroe Street, Chicago, according to a decision made by trustees of the institution at the conclusion of a benefit performance held in the Auditorium Theater afternoon of June 29.

The hospital will be the only one of its kind in the world, and will be for the exclusive use of stage performers. Actors who are unable to pay will be cared for free of charge. Service in the hospital will be equal to that given in the best private hospitals.

The building, when completed, will cost \$50,000 and will accommodate 100 patients. A bond issue of \$30,000, of which \$10,000 has already been sold, was launched last week, and it is expected that \$7,000 will result from the benefit held June 29. The remainder will be obtained from subscriptions by actors throughout the country.

The hospital will be conducted in connection with the American Hospital, and will be in charge of Dr. Max Thorek, who will have under him a staff of thirty physicians who have offered their services free of charge. Lee Kraus is president of the Board of Directors, while Judge John P. McGorty is chairman of the Board of Trustees.

YIDDISH COMPANY TO TOUR WORLD

Madame Kanny Lipin, commonly referred to as the Sarah Bernhardt of the Jewish theater, has formed a co-partnership with the well-known Yiddish players, Elias Rothstein and Jacob Cone, also with Edwin A. Reikin, to tour the world. They are at present selecting their company and will start on or about Aug. 1, in some city near New York. The tour will extend until about Aug. 1, 1914, and will embrace the principal cities of the United States, Canada, England, France, Germany, Russia, South America and South Africa. This will be the first complete Yiddish company, composed of leading New York players, to tour the world. Booking and management are under the personal direction of Edwin A. Reikin.

ANOTHER BALLARD PLAY

Author of Prize Comedy Will Have Production By Belasco This Season

John Frederick Ballard, author of *Believe Me, Xantippe*, the Harvard prize play which had a long run at the Castle Square Theater in Boston, has sold a play to David Belasco. Although the Belasco office, as usual, declines to give any details, it is understood that the play is a modern drama, and that it will be produced this Fall. The farce-comedy, *Believe Me, Xantippe*, will be introduced to Broadway by William A. Brady, with John Barrymore and Mary Young in the principal roles.

Mr. Ballard, though still a young man, has had rather an interesting career since he left Nebraska in 1907. He worked two years as a stage hand in Chicago theaters to get a first-hand knowledge of stage craft. Then he punched cattle and worked in the alfalfa fields of southwestern Colorado for two more years. After that he studied play-writing with Prof. George P. Baker at Harvard, and during the last two years he has been writing plays. This summer he is spending on a farm in New Hampshire. A friend he said recently that if he could make ends meet he should continue to write plays; otherwise he would return to the alfalfa.

ACTORS SUCCUMB TO HEAT

Louise Dunbar and Robert Brister Stricken During Performance at Rochester

The heat wave which had Rochester in its grip last week almost claimed two victims on the night of June 30 at the Shubert Theater. Between the third and fourth acts, Robert Brister, the juvenile member of the Holden Players, collapsed and it was necessary to cut out his part in the following acts.

The last curtain was hardly down before Louise Dunbar, the leading woman, swayed over into the arms of a fellow player. After several minutes' work she was brought back to consciousness and removed to the Pittsburgh Hotel. Her physician said that it would be absolutely impossible for her to play again for a few days, and as there was no understudy for the long and difficult part of Edna Barrie in *St. Elmo*, the theater was closed.

Both Miss Dunbar and Mr. Brister had just finished long seasons in Indianapolis and were both much in need of rest when they went to Rochester.

NEW MUSICAL CIRCUIT

Commercial Clubs of Southern Cities Start Movement Following Hammerstein's Ideas

Postured by the commercial clubs of a number of Southern cities, a movement is on foot to form a circuit for high-class musical attractions.

The circuit will begin at Atlanta and conclude at Kansas City, including Birmingham, Mobile, New Orleans, San Antonio, Houston and Dallas. Atlanta, Dallas and New Orleans will be the strategic points of the circuit. The scheme had its basis in Oscar Hammerstein's plan to establish a grand opera route over the same territory. The opera plan failed because Southern capital could not be interested.

The present plan does not call for grand operas, but important concert singers and musicians will be secured. With a tour of eight to ten days guaranteed, the Southern clubs believe that the foremost musicians and singers can be induced to appear.

Secretary J. R. Babcock of the Dallas Chamber of Commerce has taken the plan in hand.

REAMS REND ASUNDER

Eleanor Pendleton Living in Europe, Separated by Husband's Millionaire Father

Eleanor Pendleton Ream, the young actress bride of Louis M. Ream, son of Norman B. Ream, Steel Trust millionaire, is living in luxurious style apart from her husband, in Europe, on the settlement that (as rumor has it) was made at the time of the couple's separation, which so quickly followed the announcement of their marriage in Hoboken, Sept. 1, 1911.

The young couple have been kept apart by the elder Ream, who never accepted his daughter-in-law, despite the fact that the Pendletons are said to belong to the F. F. V.

BURTON HOLMES IN PHILIPPINES

Burton Holmes, of travelogue fame, cables to his manager that he has just returned to Manila after an extended tour to and through the principal islands of the Philippines. His travels were conducted under Government protection for the greater part, especially in the country of the Moros, which he left but a few days before the severe fighting of a week or ten days ago. Mr. Holmes has with him Oscar Bennett Dupue and another expert photographer, and he will bring back many highly interesting and realistic motion pictures not only of Manila life, but also intimate glimpses of daily scenes in the less civilized sections of the Philippines, as well as portraying the trials and tribulations of being a soldier of Uncle Sam in this far-away possession.

AMERICAN SINGER THE FIRST

Freda Gallick Baker, a young California soprano, is the first American singer announced to be engaged by Oscar Hammerstein for his new opera house in Lexington Avenue. It is said that her entire training

for the lyric stage has been obtained in America. She will sing dramatic roles.

SHOWMAN TURNS PREACHER

Frank Hawes, who for a number of seasons has been one of the proprietors of the Hawes and Bailey vaudeville tent show, at Urbana, O., on Sunday, June 29, preached his ordination sermon as Baptist minister, and will devote the rest of his life to the ministry. A big congregation heard him.

ADDITIONAL CORRESPONDENCE
TENNESSEE.

BRISTOL.—COLUMBIA: The Nella Brown Musical Stock co. presenting *A Knight for a Day* June 30-2. Bluebird Delicatessen Man 5-5; well-balanced co. starring Nella Brown, contralto, is more than pleasing: business good.

TEXAS.

DALLAS.—OPERA HOUSE and MAJESTIC: Dark June 30.—GARDEN: West 39 A Day at Manhattan Isle.—COLE PARK: Lena Rivers 1-4.—LAKE CLIFF CASINO: The Casino Players, headed by Boyd Nolan and Laura Nelson Hall week 30. The Arab week 7. Casino Players in Before and After. Mrs. Dane's Defense, which was produced under the direction of Boyd Nolan, week 23, was not only well staged, but the acting could not have been better; audiences throughout the week were very enthusiastic. Blanch Brin, of this city, made her debut as Mrs. Bulson Porter, and a rapid rise in the profession is the prediction. Harris Bands give nightly concerts at the different city parks. Orphan recital 27 at Scottish Rite Cathedral, free to all who had taken part in the erection of the building.—THE DALLAS: Pictures of the swimming pool at Lake Cliff 28; every Saturday different pictures are shown, but all are scenes of Dallas.—THE BEST: A new motion picture house opened 30, under the management of Mr. Olegson, of the new Crystal. T. P. Finnigan, of the Hippodrome, and John De Stenhus, of the Queen, are in New York attending the exhibition.

EL PASO.—CRAWFORD: Vaudeville and moving pictures, pleasing good houses.—ALHAMBRA: Dark 28. Lee Remington's Summer Girls failed to appear at the Alhambra; Manager Fox is trying to secure another co. for balance of season. The Roof-Garden on top of Hotel Paso del Norte is drawing large crowds with fine orchestra and moving pictures. All the different picture houses are doing well, notwithstanding the hot weather. Johnnie Baker, scenic director and confidential secretary of Colonel W. F. Cody (Buffalo Bill), was a visitor in El Paso a few days ago. He was on his way to meet Colonel Cody relative to the colonel's investments in the Catalina Mountains, near Tucson, Ariz., where the colonel has large mining interests.

VIRGINIA.

PETERSBURG.—ACADEMY: Dark June 29-25.—LYRIC: Vaudeville and pictures 23-28 pleased fair business.—OCCADE AND VIRGINIAN: Motion pictures 23-28: fair attendance.—STAR: LIGHT PINK: Good attendance to motion pictures 23-28.

STAUNTON.—NEW THEATER: Vaudeville and pictures June 23-25. Steiner Trio, Anita, Dick McAllister and co. 26-28. Herbert Lennon, Calles Brothers, the Turpins: business good.

WASHINGTON.

TACOMA.—TACOMA: The Red Widow June 23-25 (Cohan and Harris): fair business; well presented and much applauded; Raymond Hitchcock making a marked impression on the laugh nerves; Flora Zabelle, the Red Widow, was approved unanimously. Lyman is Howard's Traveling 23-28: attendance not large; films very good.—PRINCESS: The Country Boy 23-25 by Princess Players: attendance medium; Warda Howard continues to make friends.

WISCONSIN.

BELOIT.—GRAND: Kempton Comedy co. in Arizona June 30-18: excellent business.—STAR: Lyric and Dixie, moving pictures: good business.

WYOMING.

LARAMIE.—OPERA HOUSE: Frochies June 27: excellent to fair business; co. closed season in North Platte, Neb. 25, and then went to New York.—EMPRESS: Motion pictures to packed houses.

CANADA.

MOOSE JAW, SASK.—MAJESTIC: Hello, Bill by the Imperial Stock co. June 26-28: excellent co.; fair business.—MOOSE: Lenore Allan Stock co. closed their last week of stock 28. Plays: *St. Elmo* and *Ten Nights in a Barroom*; the co. is going on the road.—ROYAL: The band of the Ninety-first Regiment, Canadian Highlanders, of Hamilton, gave a matinee and evening concert 28 to good business; this is one of the best bands in Canada; Conductor, H. A. Stares, mus. bac.; soloist, J. Burdington Riaz, baritone; vice major, Charles Cough; dancer, Master Colin Dunbar, Yankee Robinson Circus, two performances, 21. Oklahoma Ranch Shows, twice, 23.

ST. JOHN, N. B.—OPERA HOUSE: Ajax in feats of strength, assisted by Madame Carrol. June 30-2. Fred H. Tritts, manager of Gen. Moving Picture Theater, is attending the exposition at the Grand Central Palace. Kiernan Kelle has arrived to assume the management of the St. John Opera House.

OTTAWA, ONT.—RUSSELL: Closed for season.—DOMINION: Dominion Stock co. presenting *Salome* June 30-5 to very large and pleased audiences. Get-Rich-Quick Wallingford 7-12.

BRIEF OF LATE REPORTS

California, Fresno, Barton: Nazimova June 28. Illinois, East St. Louis, Avenue: Vaudeville and pictures June 28. Lyric: Pictures. Earl: Motion pictures. Home Circle, Colonial, Odéon, and St. Clair: Motion pictures. Hedmon's Alhambra: June 22. Canada, Regina, Sask.: Regina: Maude Adams presented Peter Pan June 19, 30 to E. R. O. Orpheum vaudeville 23, 24, including the Bell Family in a musical offering. Owing to the Orpheum baggage being sent to Calgary from Winnipeg by mistake the performance of 23 had to be cancelled. Clarence L. Dean, Western manager Orpheum Circuit, was here 25.

The PUBLICITY MEN

The lineup for the managerial staffs of the Within the Law companies, for next year is practically settled. Jack McMahon is ahead of the company headed by Margaret Illington, which opens at Atlantic City July 11, 14. After that it plays Asbury Park and Long Branch, opening in Chicago July 30 for an engagement of nine weeks. Sam Reis will be back with the company. Charles W. Hayes will be agent and Julian Anhalt will be manager for the company headed by Catherine Tower, which is to play the larger cities of the East and Middle West. When the Jane Cowl company with the original cast moves from New York to Boston, some time this Fall, Mr. Hayes may be shifted to that. Helen Ware will head it until Miss Cowl returns from Europe.

Walter Messenger will be agent and Ed McDowell will be manager for the company headed by Jane Gordon to play the Eastern cities. Harry Sweetnam will be ahead of and Jack Dillon will be back with the Southern company, headed by Clara Joel. Ormond Butler will be manager of the Middle Western company, to be headed by Aline McDermott. The agent has not yet been picked.

John Henry Mears, advance man for John Drew, left town on July 2. He hopes to be back again after thirty-five days and a few paltry hours, the time he figures that it will take him to trip around the world. The tripping, undertaken in the hope of breaking records, is for the *Evening Sun*.

R. L. Giffen, who has been with Mrs. Fliske for the past five years, will go out in advance of her again this season. In the meantime he is doing general publicity for The High Road and the three new plays which Harrison Grey Fliske will produce next season. If plans materialize, he will be able to see two of these plays under way before he starts out on the road himself in the Fall. When he does go, he will be going for Mrs. Fliske to play through Canada for the first time since she blazed the path there for American stars. She will be in Canada and the Far West until February, when she will come into New York and begin rehearsals for a new play to be produced here.

Al Strassman, by issuing a gentle hint that Potash and Perlmutter would open at Cohan's Theater on July 19, drew a good deal of attention to that comedy. The newspaper men began to frame up stories about the moving forward of the theatrical season. Then, to prevent any really bad feelings, Strassman said there had been a slight mistake. The date now set is August 16. Rehearsals begin the last of this week.

E. B. Jack and Frederic Hinton have been engaged to act as manager and agent for When Claudia Smiles. Both have been ahead of and back with companies, and they will be alternated in those positions during the season.

SINGER MARRIES BROKER

A pretty daisy wedding was solemnized in Reading, Pa., during the last week in June, when Rebecca Elizabeth Dubbs was wedded to Arthur Murray Whitehill, a New York broker with an office in Wall Street. Miss Dubbs was a student at Albright College and the Ziegler Institute in the Metropolitan Opera House, and recently returned home from the West, where she filled an engagement in Henry W. Savage's production of *Everywoman*, taking the part of Conscience. Miss Dubbs will retire permanently from the stage.

NEW COMPANY OF "WITHIN THE LAW"

The Chicago company of *Within the Law*, to be headed by Margaret Illington, has begun rehearsals. George Wright plays the part of Joe Garson, originated by William Mack, and A. Byron Beasley that of Richard Gilder. Others in the cast, in the order of their appearance, are: Agnes Barrington, D. L. Thomas, A. Byron Beasley, Clara Greenwood, Neil Moran, Charles H. Martin, Hilda Keenan, Matilda Jones, Thomas L. Davis, Bernard Randell, Frank Camp, Thomas O'Malley, James Hagan, William Macaulay, H. N. Anderson, Philip Cline, Edward Gerhue.

BRANDON TYNAN'S PLAY IN ENGLAND

Brandon Tynan returned to New York, Monday, from a stock starring engagement in Salt Lake City, and he is now making plans to go to England and read *The Melody of Youth* to a well-known leading woman there. His romantic comedy was tried out last year in San Francisco and proved popular. He evidently has great faith in its possibilities, for he declined an advance on his already large salary in Salt Lake City, when the proposition was made to him to remain there five weeks longer. He is under contract to play Joseph in *Joseph and His Brethren* another season.

G. K. FORTESCUE ILL

George K. Fortescue, the well-known comedian, is seriously ill at 992 Simpson Street, city.

IN THE WORLD OF VARIETY

With the Vaudeville Entertainers at Home and Abroad—Plans for Coming Season

VAUDEVILLE HEADLINERS

This Week

UNION SQUARE.—Gertrude Vanderbilt and George W. Moore, La Petite Mignon, Flying Martins, Jess Dandy and company, Sisters Gansch, Merita, Charles Howard, Walter James and company, Charles Hanlon and George Clifton, John B. Gordon.

FIFTH AVENUE.—Flavin Arcaro and Leo Edwards, Will Oakland in A Night at the Club, Marion Gray, Pealson and Goldie, Stan Stanley Trio, Roy Conlin, Julia Nash in Her First Case, Charles Thompson, Kramer and Kennedy, Mlle. Louise and Monkey Cabaret, Lockart and Eddy.

135th Street.—The Bell Boy and Belle, Harry Waddell, Wartenberg Brothers, Laura Dean and company, Ward and Delmar, Eugene McGregor, Genevieve Warner, William Rich in In Wrong, Carolina Cassella.

HAMMERSTEIN'S.—Ching Ling Foo, Adele Ritchie, Harry Fox and Jenny Dolly, Herbert and Goldsmith, Trovato, Bedini and Arthur, Diero and Pietro, Conroy's Models, Violinsky, Adonis and Dog.

BRIGHTON BEACH MUSIC HALL.—Emma Dunn, Fanny Brice, Willa Holt Wakefield, Iolene Sisters, Chip and Marble, Dixon and Doyle, Hoey and Lee.

HENDERSON.—Fred V. Bowers, Sam and Kitty Morton, Husey and Lee, the Burkes. New Brighton. —Bessie Wynne, Harry Bulger, Ben Welch, Hill and Sylvan, the Seldons, Ward Brothers, Madame Besson.

THE WEEK IN REVIEW

The Union Square Theater last week offered a programme consisting almost entirely of acts new to New York. Of the newcomers, Paul Gordon and Ame Rica scored heavily. Gordon is a daring and dexterous trick cyclist, while Ame Rica is a dainty assistant. They offer a series of really original and startling feats on high novelty cycles. A Night at the Opera is a musical act with possibilities. At present the harp solos of John Romano are the best features. The Alvins opened the programme nicely with their banjo turn.

At the Fifth Avenue Theater, Svengali in a hypnotic offering, Conroy and Le Moire, and the Paulin team headed the bill. At Hammerstein's, Grace Van Studdiford and Sophie Tucker were well received. Out at the New Brighton, Marie MacFarlane and the Masked Soprano pleased in operatic selections. Harry Fox and Jenny Dolly danced their way into favor at Henderson's Coney Island Music Hall, while Ching Ling Foo, the Chinese magician, baffled amusement seekers at the Brighton Beach Music Hall.

EDNA SHOWALTER IN VAUDEVILLE

So successful has Lee Kugel been with Madame ? and Marie McFarland, the two grand opera singers in vaudeville, that another songbird who really can sing has signed to appear under his management. She is Edna Blanche Showalter, formerly prima donna with The Girl of the Golden West, and for a time singing the lead in Sousa's The Glassblowers, later The American Maid. Miss Showalter is a brilliant soprano and has a good stage presence, and there seems to be no reason why she should not repeat the success of the other singers under Mr. Kugel's management.

Marie McFarland and Madame ?, the sisters continue in their popularity. Last week they were at the New Brighton Theater, next week they will be at the Union Square, and on July 28 they begin at Milwaukee a forty-eight weeks' tour over the big time.

BERLIN CENTER OF INTEREST

Irving Berlin, now in London at the Hippodrome, is the center of attention from English theatrical writers. The London theater papers refer to the American song writer as Irving Berlin and tell of how he receives "scores of pressmen at the Savoy Hotel."

WILLIAM PRUETTE'S QUARTETTE

The Pruette Quartette, numbering William Pruette, Roydon Keith, Harry Lang, and Franklin Wallace, and with Bob Kiser at the piano, had a hearing at a recent Fifth Avenue Theater try-out performance. The quartette looks like a "sure fire" hit and should be seen soon on the big time.

BERNHARDT FOR LONDON

Sarah Bernhardt will not return to American vaudeville next season. She is spending the summer on Belle Isle, to the south of the Brittany Peninsula.

In the Fall she will return to Paris, go to London for a short engagement, and then return to Paris, where she has several important productions in preparation.

SAM CURTIS RETURNS

Sam J. Curtis tied for New York a few days ago from England. Mr. Curtis has been the storm center of a vaudeville controversy. Curtis was booked through Barney Myers for four weeks in

theaters directed by the Variety Theaters Controlling Company. Curtis played his country school skit at Liverpool, but was cancelled on Wednesday of his second week at Southend. Curtis is a member of the White Rats. That order is interchangeably affiliated with the Variety Artists' Federation, and Curtis took his case to them.

NEW DALLAS THEATER

The Dalton Brothers are erecting a splendidly equipped theater at Dallas, Tex., at an estimated cost of \$125,000. Work has already been started. The playhouse will be called the "Old Mill," the decorations in sylvan style will be along novel lines, and the seating capacity will be 1,600. The style of architecture will conform with old Flemish designs. The theater will play vaudeville and possibly pictures in connection with the variety bills.

TO ENTER VAUDEVILLE

Cecil Cunningham, who scored in the revival of Iolanthe at the Casino, is to appear in vaudeville in a vocal act assisted by six show girls. A remarkable imported electrical illusion will be used in the offering.

INA CLAIRE AT VICTORIA

Ina Claire will play a final week in vaudeville at Hammerstein's Victoria Theater, beginning on Monday.

Miss Claire, who appeared this season with marked success at the Winter Garden, sails following the Hammerstein engagement for England. She has been engaged to play a leading role at the London Gaiety Theater.

LEAVE BILL AFTER WEEK

According to a dispatch from London, McIntyre and Heath are out of the Hippodrome programme after playing a week. They were booked through Will Collins, a London agent, for four weeks.

EVELYN THAW COMING?

Evelyn Nesbit Thaw will appear at Hammerstein's Victoria Theater on Aug. 3, according to a cable report from Paris. She has been engaged, the rumor states, by Arthur Hammerstein for his brother William, at a weekly salary of \$4,000.

HAINES'S NEW PLAYLET

Robert T. Haines has secured a new dramatic playlet, The Man in the Dark, which he expects to offer in New York shortly. Mr. Haines has been appearing very successfully in vaudeville for two seasons in The Coward. The Man in the Dark is by William J. Huribut.

AT PALISADES PARK

The stay-at-homes are taking advantage of the cooling breezes which hover around the high altitude of the Palisades Amusement Park, and every day and evening vast throngs visit the resort atop the lofty Palisades.

On the programme at the Rustic Theater are the Floradora Girls in a miniature musical comedy, Harry Thompson, Newhouse and Simmons, the Musical Simmonds, the Rathskeller Trio, the Garden of Song, a singing novelty; the Howard Twins, and the Oxford Troupe.

On the open-air stage are the Weller Trio, Joe O'Neil and Beth Hewitt, the Bolo Brothers, Randall and Randall, the Hussar Troupe, and "Lofty" Evans.

GEORGE BEBAN'S HIT

Reports of George Beban's hit in England with his dramatic playlet, The Sign of the Rose, continue to reach America. The Liverpool Evening Express said:

"The interest displayed by the audience, the emotional pitch to which they were worked up, Mr. Beban rightly regarded as the greatest tribute to his powers, and in acknowledging the storm of applause at the conclusion of his sketch he made a neat little speech, in which he paid a high compliment to the Liverpool musical hall audience."

Liverpool Echo adds: "George Beban, as the Italian whose child is killed, gave probably the finest display of acting ever seen in a sketch played in a Liverpool hall."

Mr. Beban is supported in the playlet by Henry Weaver and Edith Shayne. The Sign of the Rose is now touring the Moss Empires.

CHICAGO VAUDEVILLE

By E. E. MERRITT.

Halton Powell is now located in the Majestic Theater Building, where he has established a point for the production of tabloids to fill the demands of the W. O. M. A. and Western branch of the U. B. O. A slight change in plans is announced. Hal Johnson, instead of being starred in The Arrival of Kitty, will be seen in a new show, Oh, Look Who's Here. This catchy title is said to cover a merry mixture of

IN VAUDEVILLE

LOUISE RIPLEY

Candidate for Mayor

HELEN C. BICK

The Boss

"When Women Rule"

music and fun, admirably suited to Mr. Johnson's talents. Earl Dewey, late of Earl Dewey and His Dancing Dolls, will be featured in The Runaways, of which Mr. Powell expects big things. This show has already had its route laid out and opens at the Majestic Theater in Port Huron, Mich., Sept. 7.

WEATHER KILLS BUSINESS

The hot weather has killed the vaudeville business in Chicago, as was to be expected. The Majestic did poorly last week and granted free admission to all English-speaking applicants July 4. The Palace Music Hall is to close for several weeks. The Academy, Ashland, and Willard closed last week on one plea or another. A visit to the Colonial on Wednesday night of last week found good business on a very warm night. The Great Northern did poorly on the same night, with a much better show from a standpoint of merit.

AN EXTENSIVE ARRAY

The Western Vaudeville Managers' Association gives list of the Minnie Palmer tabloids for the coming season. She is going into the producing game on a much more extensive scale than had been imagined. The shows will be: Running for Congress, Along Broadway, The Girl from Dublin, The Duke of Durham, Four Marx Brothers, Twentieth Century Maids, The Romance of a Suit Case, A Spring Chicken, Pink Dominoes, Bashful Venus, Frisky Mr. Frisk, Me and Jack, Champagne and Oysters, His Nibbs and Her Nobbs, The Adventurers, and Giddy Gaudy Girls.

TO OPEN ANOTHER THEATER

Alfred Hamburger, who has half a dozen houses on the south side and operates a booking agency, known as the New York and Western Booking Association, is to open another theater shortly, which will be styled Hamburger's Hippodrome. The house is located at State Street and Garfield Boulevard, and will play vaudeville and pictures. Mr. Hamburger is always bidding on loop propositions, having sought both the Colonial and McVicker's, which went to Jones, Linick and Schaefer. He is said to be working on a big downtown theater now, and hopes to have the lease by Fall.

MAKING PICTURES PAY

The Hamlin Theater is located on West Madison Street, about a half mile beyond the Kedzie, the best paying outlying house in Chicago. The Hamlin opened two or three years ago with Sullivan and Conside vaudeville, and gave both road shows and John Nash Chicago bookings a fair trial, without making money. The house turned to Walter F. Keefe, of the Theater Booking Corporation, last year, and while it did better business was not big. This summer the Hamlin put in pictures and a Bartola orchestra, and it is packing 'em in. A visit to that theater last Thursday night found the house almost filled. Hopkinson Brothers stated that it was unusual for there to be an empty seat at from 8 till 9 in the evening. Matinees are also well patronized. It frequently turns out that theaters which do not do big with vaudeville will prosper with pictures alone. The Monarch, Banner, Julian, Erie and others give proof of this. There is a rumor that T. C. Gleason will have the Hamlin next season for legitimate attractions. The proposition is under consideration, but nothing has been closed.

NEW GLOBE TO OPEN

The new Globe Theater in Kansas City will open Aug. 27. The new theater cost \$175,000 and was erected by the Oppenstein Brothers. The house will play "split weeks," changing Monday and Thursday. The lobby of the theater will be very beautiful. The lobby is eighty feet deep and will be finished in marble. Cy Jacobs, manager of the old Globe, will manage the new house. He was a Chicago visitor while taking his family to Elkhart, Ind., for the summer.

EDMONTON HOUSE OPENS

The show that opened at the Pantages Theater at Edmonton, Can., this week for the Pantages tour is made up of: Moore's Sorority Days, William Schilling and Company, Marshall and Tribble, Nifty Girls, and Carmen and Clifton. The show that opens there next week will be made up of: Five Musical Lassies, Tilford, Rondas Trio, Becker and Adams, and Four Victors. The shows being seen on the Pantages Circuit at the present time are particularly good ones: in fact, the service, since J. C. Matthews became the booking manager, is much improved over any previous arrangement.

PLAYERS INJURED

The Tuxedo Four had to finish the week at the Meyers Lake Theater, at Canton, Ohio, as a trio, because one of the boys broke his leg while playing in a boat. Frank Q. Doyle had the act booked for the Wilson, in Chicago, but accepted cancellation.

Asita (McIntire and Asita) was injured when an automobile overturned July 4, and had to withdraw from the bill at the Virginia. Her real name is Bessie Palmer.

GOOD CHICAGO BILLS

The Wilson Avenue Theater had a very good bill, after the first act, for the four days ending July 6. The Marriott Twins and company opened the show. Eul and La Vigne Sisters were second, pleasing very much. Jean King Quartette and Louis Kelso followed, in order named, dividing feature honors in an applause way. The Simon Bonomer Arabs closed the bill with a hurrah. The Colonial had an average bill for the same period. Joe Moll and brother pleased in opening position. The Mack-Dugan company passed second. Robinson, Brown and Carbonetti had fine scenery, and did fair singing. The Matthews Trio proved very good. Melbourne MacDowell and company made a hit. Carl Randall scored. Oliver Ormande Troupe closed the show splendidly.

NO MEETING FOR CHICAGO

It has been the custom for the White Rats to hold general meetings here, immediately following the annual gatherings in New York. This was not done this year for some reason. Those who are unfriendly to the order are inclined to look upon this change of custom as an evidence of weakness of the players' organization. There is no disputing the apparent apathy of many of the members, but those in authority insist that the W. R. A. U. is doing a lot of good work, although without ostentation.

PERSONAL MENTION

Minnie Palmer's Six American Beauties open for Paul Goudron, of the Chicago S-C office, shortly.

Gross and Jackson play the Empress in Fort Wayne, Ind., this week for Paul Goudron, of the local S-C office, and then play Wausau and Marinette, Wis., after which they go to New York to rehearse with William S. Clarke's Vanity Fair.

Harry Norwood is back in town after a week's fishing in Wisconsin.

VAUDEVILLE NOTES

Bert Fitzgibbons is back from England. Owen McGliveny has returned to England.

Daisy Harcourt is planning a South African tour.

Adele Ritchie plans to stay in vaudeville next season.

Rita Gould was a recent hit on the American Roof.

Rolf's Colonial Septette has sailed for an English tour.

Al. B. White and Bessie De Vole have united for vaudeville.

The Great Raymond is appearing at the Chicago White City.

Charles Horwitz has furnished Lew Welch with a new act.

The Top of the World dancers opened this week on the Loew time.

Annette Kellerman is a strong favorite in Scotland and England.

Gertrude Hayes is spending her vacation at Joe Indian Lake, Maine.

Jack Norworth is spending his vacation at Atlantic City with his wife.

Laurie Ordway is rapidly recovering from her operation in Los Angeles.

Edmond Hayes has won English theatergoers with his act, The Wise Guy.

Menlo E. Moore will produce The Bachelor's Dream, by Hamilton Coleman.

York and Adams are on their way back to America on the President Grant.

Mayme Hemington and her "picks" are going well in the English music halls.

Anna Eva Fay is on her way back to America after a long season in England.

Hal Johnson will appear next season in a tabloid version of The Arrival of Kitty.

Maurice Wood and her mother sailed on the Kroonland from New York on Saturday.

Spissell Brothers and Mack will shortly offer a new act, American Quick Lunch, in London.

The Dolce Sisters are scheduled for eight weeks at the Palladium, London. They opened July 7.

Mary Elizabeth is making her second English tour, opening recently at the Alhambra in Glasgow.

Edna Munsey is doing nicely in her singing tour. She recently scored a hit at the Majestic in Chicago.

Clara Morton, of the Four Mortons, plans to return to the stage in the Fall in a new act by Harry Brown.

Charles H. Hopkins, of Chicago, is traveling through the South and West in the interests of his circuit.

Manny Newman will have a new house at La Salle, Ill., which will be booked by Lavigne and Langer.

W. C. Fields was well received when he began an English tour recently at the Palace Theater in Leicester.

Harry Van Fossen, seen in Chicago vaudeville last week, goes with one of Harry Askin's shows next season.

William H. Crane, Jr., nephew of the comedian, is soon to appear in Charles Horwitz's It Happened to Baker.

Conroy and Le Maire, last week at the Fifth Avenue, are leaving vaudeville to join the Winter Garden production.

Frank Q. Doyle, of Chicago, has obtained the bookings of Riverview Park in Detroit, and began the duties this week.

UP TO DATE NEWS OF THE STOCK COMPANIES

THE STOCK TICKER

When it comes to the matter of providing the public with clean plays, it may be noted that the stock manager is in a position peculiarly his own, having distinct advantages that the original producer has not. If the week's production is to be selected from plays gone out of copyright, there is no valid reason, with so many bygone successes available, why the patrons of the house should not have pieces strictly respectable. If it is taken from the newly released plays of a season's vintage, there is yet nothing to excuse choice of something of color, however much the sensation may fill the box-office.

This is not losing sight of the fact that the stock theater is a bread-and-butter institution, having the primary purpose of making money. That is perfectly legitimate and altogether right. But the fact is that it is intended to make money next week as well as this. And once the morbid curiosity that induces a given neighborhood to flock to the theater offering some attraction condemned for viciousness has subsided in disappointment that the piece was so tame after all; the money so readily paid for admittance to see that puerile thing is begrudged this week in fear that the disappointment will be repeated. So, practically, in terms of dollars and cents, it is better to fill a house three-quarters full each week for two weeks to see good quiet plays, than to play to standing room one week with a vicious composition and be nearly dark the next. For there never was a depraved play that did not exert its greatest fascination upon the spectator before he went in, nor that failed to disappoint him when so much was expected of it.

A great responsibility rests upon the stock theater in that a preponderance of women and children constitute its audience. This, added to financial long-headedness, should convince those concerned that it pays in the long run to take an older, better play, rather than one that is off color.

NEW YORK STOCKS

Manhattan Opera House.—Paid in Full was presented last week as a concluding bill. The performance was entirely satisfactory. Ethel Gray Terry playing Emma, Clifford Bruce, Jim; William Riley Hatch, Captain Williams; Bernard J. McEwen, Joe, and the rest of the favorites well cast. The company reopens at the same house August 4.

Harlem Opera House.—The Easiest Way received a creditable interpretation, last week, at the hands of the excellent company here. Lowell Sherman, especially pleased as Brockton, Florence Malone, Martha Oatman and Roy Gordon, in the respective roles of Laura, Mike and John, were thoroughly convincing and artistic. The remainder of the small cast was well handled. This week, The Million.

Academy of Music.—Robert Payton Carter's play, The Deserters, was admirably done by the company here. Priscilla Knowles rendered the Helen Ware part of Madge with full justice. Theodore Friesen and James J. Ryan, who were in the original company, were also in the cast. This week, The Rosary.

Prospect Theater.—The Penalty is this week's bill at the Prospect. Last week Rupert Hughes's play, Two Women, was the attraction, with Bertha Mann and Richard Gordon playing leads.

Two Women. the drama by Rupert Hughes, proved a drawing card at the Prospect Theater last week. Walter Horton directing, with Emma Campbell and Richard Gordon playing leads.

EDA VON LUKE RETURNS TO HARLEM

Contrary to the word announced, Eda Von Luke did not return to the Harlem last week, but she will return on the 14th, for what is said to be an engagement of no more than four weeks. Her popularity with local theatergoers was fully attested some time ago when she won the Corne Payton "popularity contest" at the West End. It is understood that she has been engaged for an important role in Chauncey Olcott's The Girl of My Dreams, a musical play, opening early in August. She came all the way from her home in Minnesota to fulfill the Harlem engagement. Her salary for the four weeks there is said to be the largest ever paid a leading woman at the house.

THE FRANCIS SAYLES PLAYERS

The Francis Sayles Players presented Our New Minister at the Murray Theater, Richmond, Ind., last week to the largest business of the season. The house was sold out five nights and the three matinees were capacity. Mr. Sayles surprised his many Richmond friends by appearing as the Constable, his first attempt at a part of this kind. However, he made good in it, and the newspapers of the city gave him long notices on the part. Olga Worth is doing the leads and making many friends each week by her excellent work. Meta Eyforth replaced Agnes Earl. Other members of the company are Pauline LeRoy, Evelyn Kincaid, Rose Pullen, J. J. Flynn, Sam B. Wilson, Joe Schaefer, Carl Adamson, Cash Tomlinson, Carl Runyon. The scenery is built by Charles Pullen, and painted and designed by Charles Beckan. Dave Hellman is looking after the business end for Mr. Sayles. Mr. Sayles has contracted for the following plays for the next five weeks: The Squaw

Man, Alias Jimmy Valentine, Paid in Full, Brewster's Millions, and The Barrier. So well pleased is Mr. Murray with the company that he has arranged with Mr. Sayles to play his house until the first of the year, which will make the longest run any company has ever had in Richmond.

GLASER'S TENTH ANNIVERSARY

Ten years ago June 28 Vaughan Glaser made his first appearance as a stock star. The event was appropriately celebrated by

Wrighter and Stage Director Augustin Glasemire draw cartoons for it, the latter being chief artist, while the company contains three emergency artists in the persons of Forrest Seabury, Leslie King, and Fred Clark, so that in case Wrighter and Glasemire are indisposed or are too busy to draw a sketch the Spotlight can still go to press with a cartoon. The Poli Theater mail is literally burdened with letters and postal cards requesting the addition of the writers' names to the mailing list, and the editor begins to fear he will have to charge



Photo by Miskin, N. Y.

GERTRUDE DALLAS.

Gertrude Dallas is a leading woman whose ability has been recognized by managers, so that no sooner has she concluded one engagement than she is offered another. Since that day a few years ago, her third in New York, when Daniel Frohman chose her as understudy to Margaret Livingston, and then sent her out at the head of a company in The Thief, hers has been steady progress.

Her Spring engagement this year was as leading woman with Blanche King in When Claudia Smiles. No sooner had that company closed a long run in Chicago a few weeks ago than Miss Dallas received an offer to become leading woman of the Orpheum Plays in Philadelphia. She succeeded Charlotte Ives in the very week when the organization celebrated its three hundredth week of consecutive performances.

Mr. Glaser and his company at the Temple Theater, Rochester. The debut of the popular actor as a star was made at the Lyceum Theater, Cleveland. It is a coincidence that at that time he had for stage-manager Edgar J. McGregor, who is now stage-manager for the opposition company at the Lyceum in Rochester. On the occasion of Mr. Glaser's first appearance at the head of his own company he had for business-manager Eugene Walter, who previously had been an itinerant newspaper man. The only member of the present Glaser company who was with the original company is Harrison Steadman, who has been with the star continuously since that memorable event. Previous to Mr. Glaser's appearance at the head of his own company he was leading man for many noted actresses of the day; in fact, he was considered one of the best American leading men when he was scarcely eighteen years old.

A SUMMER STOCK WEEKLY PAPER

The Poli Spotlight is a unique little weekly paper from Poli's Theater, Springfield. It is edited by Manager Gordon Wrighter, an experienced newspaper man. What makes the paper unusual is that Mr.

in productions she has been the leading woman of The Thief, The Gambler, Keeping Up Appearances, The Great Name, The Ne'er-Do-Well, and When Claudia Smiles. She has been the leading woman of stock companies in Milwaukee, Union Hill, N. J., Salt Lake City, and is now playing in Philadelphia.

For evidence of her popularity in the last city, equalling that in other places where she has appeared, it is only necessary to quote the critic of the Inquirer: "Miss Dallas possesses an attractive and magnetic personality that seems to compel rather than coax an audience. She is endowed with a striking stage presence and has a voice of unusual quality and range of expression, all of which attributes contributed to an interesting and convincing interpretation of the part" (Annie Jeffries in The Third Degree).

ten cents a copy in self-protection. It is the Spotlight's boast in a subhead that it is "the only dramatic paper published in Springfield."

CALSMITH STOCK CLOSES

The splendid record of the Calsmith Stock Players, the organization closing this week at the Hippodrome Theater, of Reading, Pa., after an engagement of nine weeks, augurs well for their reopening at the Grand Theater after a short rest. The company started May 12 at the Hippodrome with Charles Klein's The Third Degree. The following week they presented Grace George's success, A Woman's Way. Belasco's Girl of the Golden West, The Spendthrift, Are You a Mason? The Man of the Hour, William Faversham's Squaw Man, and George Cohan's Forty-five Minutes from Broadway, followed in the order named. This week the bill is Clyde Fitch's rollicking farce, Mam'selle. The company is headed by Ernest Anderson and Lelah Halleck, and includes Harold Lacoste, Edw. Darney, Grant Irwin, Leslie Bassett, Paul Miller, Harry Deeter, Myron Paulson, Marjorie Bert, and Alice Clifton.

STOCK NOTES

The new summer stock at the Temple Theater, Hamilton, Canada, under Clark Brown, includes J. Anthony Smythe as leading man, Florence Hittenhouse as leading woman, and J. Hammond Bailey, Joseph E. Garry, Bert Robinson, Frank Jamieson, A. J. Edwards, Henry Douglas, Frank Kimball, Louise Wolfe, Jennie Ellison and Elsie Howard.

The roster of the players supporting Boyd Nolan and Laura Nelson Hall, at Dallas, Texas, includes A. J. Watterson, Richard Mandel, E. J. Delaney, Fred Clarke, Frank Wright, Julian Barton, Billy Hall, Jean Macaulay, and Ada Prince. Our New Minister was a recent week's bill.

Ethel Valentine is the new ingenue at the Suburban Garden, St. Louis. Bernice Merabon joined the stock at the Metropolitan in Cleveland, opening in King Dodo.

George M. Cohan's famous musical plays, Forty-five Minutes from Broadway and Fifty Miles from Boston, will be produced this month by the Ed. Redmond Players at the Grand Theater, Sacramento, Cal. They have annexed the Honey Girls as feature attractions.

The proceeds from 10,000 tickets at ten cents each, to the Alhambra Theater, were presented to the Babies' Free Ice Fund of the Milwaukee Journal by the Saxe Brothers, who operate the house.

The Easiest Way was the offering in which Dorothy Shoemaker resumed her place as leading woman at the Richard Buhler company in Columbus recently.

Walter Clarke Bellows celebrated his twentieth anniversary in Denver by staging Old Heidelberg for James Durkin and the Fealy-Durkin company there.

Harry Clay Blaney announces the opening of the stock season at the American Theater, Philadelphia, for Aug. 10. After the most successful season in its career, this theater closed the summer last Saturday week, and during the summer it will be newly decorated and refurnished. Grace Huff and John Lorens will again play the leads, and nearly all of the original company will remain.

George D. Stillwell will play the juveniles at the Orlentany Park Stock company, Columbus, O., opening July 9 in Pierre of the Plains.

William J. McCarthy has made a hit as the comedian with the Valley Theater Musical Stock company in Syracuse. He has been a popular member of the Montgomery and Stone companies. Recently the company gave The Red Mill, and Mr. McCarthy had the part of Con Kluder, in which Dave Montgomery appeared. Raymond Crane, who has also become popular in Syracuse, had the Fred Stone part.

Henry Crosby and his wife have been engaged for the summer stock season at Blaker's Theater, Wildwood, N. J., with a Philadelphia stock engagement for the entire next season to follow.

Maria Warren has been re-engaged for the character parts with Blaney's American Theater Stock company at Philadelphia.

John Craig on June 28 completed his fifth season as manager of the Castle Square Theater, Boston, and his present season has been his most profitable with Believe Me, Xantippe, running eleven weeks, and The Gingerbread Man three weeks.

The new season will open about Sept. 1, and will introduce a new leading woman in Doris Olson, late with Officer 666. Miss Olson will play leads until Mary Young finishes her New York season in Believe Me, Xantippe. John Craig and William F. Carleton will alternate in the leads, while the roster will include Donald Mack, Walter Walker, Carney Christie, Florence Shirley, Al. Roberts, Mabel Colcord, Robert Capron, Madeline Staples, and Robert Capron.

The success of The Bernadette at the Tivoli in San Francisco, with Rena Vivienne, Ilona Bergere, Robert Pitkin, Oliver Le Noir, and John H. Phillips, was followed by Iolanthe for two weeks.

John Meehan, late star of The Fortune Hunter, The Rosary, and The Man on the Box, has been added to the Eleanor Gordon Players in Boston.

Philip Leigh, juvenile, has left the company at Orlentany Park, Columbus.

The Gentleman from Mississippi is this week's attraction at the Albee Stock company of the E. F. Keith's Theater, Providence, R. I. The company is in its thirteenth season, a number to arouse no superstition in their case, inasmuch as it is so far the most prosperous engagement of their career. Berton Churchill and Marguerite Skirvin are playing leads. Significant names in the cast are Frances Nelson, Elinor McEwen, Helen Reimer, Lynn Overman, and Ralph M. Remley.

The stock performance of The Greyhound, at the Hudson, Union Hill, last week showed the skill of Director Frank McCormack. Charles Laite made his debut with the company. J. McCarthy Little and Grace Martin deserve mention for good work.

Baker Moore was manly and convincing, while Arthur Bell played his role with taste. Reginald Barlow has joined the company. This week, The Easiest Way.

Ines Buck has been secured to support James K. Hackett for his special season at Detroit and opens 17 as Elsie Vernet in Samson.

After two weeks of The House Next Door by Eleanor Gordon's company at the Plymouth, Boston, Her Husband's Wife was produced. Miss Gordon played in the lead.

Marie Chambers has joined the company for seconds. The remaining members are Doug-

WHO'S WHO IN STOCK

Brooklyn, N. Y., Bushwick Theatre
POPULAR PLAYERS STOCK CO.
FRANK WHITEBECK, Manager
ROBERT GLECKLER, Leads
MABEL MONTGOMERY, Leads
WILLIAM MACAULEY, Heavies
CAROLINE LOCKE, Heavies
M. J. BRIGGS, Juveniles
ISADORE MARTIN, Ingenues
CHARLES SCHOFIELD, Comedians
KATE BLANCHE, Characters
WILLIAM H. EVARTS, Characters
WILLIAM C. MASSON, Stage Dir.
FRANK ARMSTRONG, Asst.

Indianapolis, Ind., Murat Theatre
MURAT SUMMER STOCK
JOSEPH YANNER, Leads
ELISE HERNDON KEARNS, Leads
JIMMIE BLISS, Comedian
CLARE SUMMERS, Characters
PHILIP LORD, Characters
THOMAS ROLFE, Characters

WANTED

People in all lines for
Stock - Repertoire - Tabloid

(Performers who sing)
Give full particulars in first letter, enclosing late photograph.

MONTE THOMPSON,
39 Court St., BOSTON, MASS.
Suite 15.

las Wood, Frederic Burt, John Meehan, William Lorenz, Rosamond Carpenter, Mrs. George A. Hubbard, Edward Langford, and Frances Botell.

Rose Morrison was seen in *The Girl in the Taxi* and *The Wolf* at the Gloucester Theatre, Gloucester, Mass., last week. James J. Hayden in the Carter De Haven role proved popular. Florence Carpenter, James S. Barrett, and C. Russell Sage deserve mention.

Joseph R. Garry, who has been playing a special engagement with the Poll Players, at Springfield, Mass., for the past four weeks, began a previously made engagement with the Temple Theatre Stock company in Hamilton, Can.

Hot weather has settled down on the Summer stock companies and has affected the Broadway, Springfield, Mass., so that hereafter there will be only three matinees a week, Tuesday, Thursday, and Saturday, barring, of course, such holidays as the Fourth. Poll's, however, sticks to its two-a-day, a policy from which it has never varied. Winter or Summer. Under Southern Skies was the Poll bill June 22-23 and proved a very popular choice. Clara Weldon, Carl Brickert, George McQuarrie, and Adah Sherman were prominently effective in the cast. *The Rosary* follows.

At the Broadway, Paul Armstrong's *A Romance of the Underworld* was the bill and was finely acted throughout. Louise Randolph, George Soule Spencer, and Philip Quin had the leading roles, and Harmon McGregor was a lively court reporter. Stage Director Dashiell made an impressive judge. Clever character work was done by Roberto Deshon, Marie Burr, Mathilde Deshon, and Teresa Dale. *The Nigger* is this week's offering.

The Johnny J. Jones Shows passed a week in Springfield, 23-24, to good business. One of the pastimes was the serious chewing up by the Honess "Spitfire" of her trainer, Charles Huston, age nineteen. He is detained in a local hospital threatened with blood poisoning.

Thomas V. Morrison, who recently closed a season of thirty-six weeks with *The Trail of the Lonesome Pine*, is at his home here

between vaudeville engagements. Since closing with the *Waiver* play, in which he resumed one of the leading roles next season, he has appeared in Robert Hilliard's playlet, *The Little Girl*, with success.

Carl Brickert, leading man at Poll's, is off on a three weeks' vacation at his old home in Indiana. George McQuarrie will play leading roles during his absence.

On Sunday night, June 29, Mabel Tallaferry began a limited starring engagement at Suburban Garden, St. Louis, Mo. The play was Sunday, a melodrama, by Thomas Raceward, and once used by Ethel Barrymore.

On the same date Thurston Hall opened at the Marguerite Clark Theatre, St. Louis, Mo., in *The Man from Home*, last given in the city by William Hodge at the Shubert. Marguerite Clark closed her engagement at the house bearing her name the week of June 23, the performance being *The Woman*.

The Baldwin-McNeill Stock company, of the Majestic Theatre, Buffalo, closed week before last after a nine weeks' engagement. Joseph De Stefani, second man of the company, has been engaged by Charles A. Mangold to play in stock support of Laura Nelson Hall and Boyd Nolan at CIE Casino, Dallas, Texas.

The Bonstelle Players opened their season on June 16 in Madame Nasimova's vehicle, *The Marionettes*. The performance took place at the Garrick Theatre, Detroit, Mich.

Brandon Tynan and Florence Stone opened with *The Great Divide* at the Utah Theatre, Salt Lake City, on June 16.

Forty-five Minutes from Broadway was played on the week of June 23 in two houses. One was Keith's Theatre at Toledo, Ohio, and the other the Grand Theatre, Sacramento, Calif., where *The Honey Girls* played as an added attraction.

Forty-five Minutes from Broadway is to be produced shortly at the Bentley Grand Theatre, Long Beach, Calif., under management of Captain Ament.

W. W. Sargent opened the comic opera season at the Whalom Park Theatre at Fitchburg, Mass., on June 23, with a revival of *Florodora*.

The dramatization of Beverly of Graustark was played week before last by the Albee Stock at Keith's Theatre, of Providence, R. I., the manager being Charles Lovenberg.

The Fortune Hunter, by Winchell Smith, was revived under the management of Clark Brown at the Dominion Theatre, Ottawa, Can., week of June 16.

Are You a Mason? commonly called the funniest farce ever written, was given three weeks ago by the Lucille La Verne company at the Academy of Music, Richmond, Va., with Thomas A. Wise in as lead.

For their farewell week at the Saxe Theatre, Milwaukee, Wis., the Saxe Players, under the management of C. A. Newton, enacted *Rida Johnson Young's* well-known farce, *The Lottery Man*.

The Man Who Owns Broadway is the third George M. Cohan stock success that Ralph Kellard has produced at the Empire Theatre, Syracuse, the other two being *Forty-five Minutes from Broadway* and *Fifty Miles from Boston*.

Mary Jones's Pa, by Edith Ellis, was the week's attraction June 23 at the Wieting Opera House, Syracuse, N. Y., under management of William J. Carey.

Little Johnny Jones, by George M. Cohan, was played week before last by the Lytell-Vaughan company at Harmanus Bleeker Hall, Albany, N. Y., with Mr. Lytell and Miss Vaughan doing leads.

Lottie Blair Parker's long popular play, *Under Southern Skies*, was given week of June 23 at Poll's, Springfield, Mass.

At the Jefferson Theatre, Portland, Me., on the Julius Cahn New England circuit, Madame Sherry is noted for early production.

The Havoc was the attraction week of June 16 at the Imperial Theatre, Chicago, Ill., with Marie Nelson and Rodney Ranous playing the leads. Week before last the same stars played the piece at the Victoria Theatre, Chicago, Ill.

Forty-five Minutes from Broadway, George M. Cohan's delightful musical comedy, was produced by the Cal Smith Stock company at the Hippodrome Theatre, Reading, Pa., week of June 16, playing to capacity at every performance.

Hawthorne of the U. S. A., "the patriotic play of romance and laughter," was the attraction week of June 16 at the Lyceum Theatre, Rochester, N. Y.

Frederick Chapin's farce, *C. O. D.*, closed a remarkable four weeks' engagement at Morocco's Burbank Theatre, Los Angeles, on the 21st, playing to capacity at every performance.

Good business at the Grand Theatre, Ottawa, Canada, is encouraging Roma Reade and her support, Errol Eiting, playing opposite, to give their admirers the best in them. *The 23d*, Monte Cristo was presented. Last week, *Tempest* and *Sunshine*.

The Fortune Hunter was played June 16 by the Home Stock company at the Colonial Theatre, Akron, O.

That perennial farce by Leo Ditrichstein, *Are You a Mason?* was the offering on the 23d at the International, Niagara Falls, N. Y. The company is under the management of Dan Feeley, Mae Desmond and John Rigney playing leads.

Charles Hoyt's *A Trip to Chinatown* closed the season at John Craig's Castle Square, Boston, Mass.

A Contented Woman, Charles Hoyt's famous farce on woman's suffrage, was the vehicle staged by Thomas Coffin Cooke for Sarah Trautz and support during her farewell week before last at the Grand Opera House, Pittsburgh, Pa. An excellent series of performances of Ben Greet's version of

Everyman was presented the week of June 16.

Francis Sales was featured in *Our New Minister* week of June 16 at the Murray Theatre, Washington, D. C., with A. H. Van Buren, Everett Butterfield, and Jessie Glendinning as the principals. They will undoubtedly find favor next week in Billie Burke's success, *My Wife*.

The first performance of *Madame X* at popular prices was given the week of June 16 at the Seattle Theatre, Seattle, Wash., under management of Bailey E. Mitchell.

Kirk Brown, one of the most popular leading men in the country, has added *The Merchant of Venice* to his repertoire for next season. The balance of plays will be new.

Frederick Kerby has been engaged for the Marguerite Clark company at the Marguerite Clark Theatre, St. Louis. He was especially engaged for the part of Jim Blake in *The Woman*, and is to play second business in support of Miss Clark, Thurston Hall, John Barrymore, Louise Gunning, and Amelia Bingham. This week the company will play *The Man from Home*, with Mr. Hall in the leading role.

The Orpheum Players, in Philadelphia, launched into musical comedy, last week, with *A Circus Girl*. Gertrude Dallas played the title role and gave a song. One newspaper critic wrote: "Miss Dallas was superb in her Cleopatra costumes, and really was lovely as the fascinating Egyptian queen." Shep Camp also won praise with love ditties and humorous songs of his own composition. He is well known as a song writer. Others in the principal roles were Edward E. Horton, Constance Hyatt and George La Guere.

Last week Beverly of Graustark was brilliantly revived by the Albee Stock company at the B. F. Keith Theatre, Providence, R. I. This week *The Gentlemen from Mississippi*, Joseph Stanhope, Helen Reimer, Frances Neilson, and the other favorites, are in suitable parts.

SEIZED ON ACTORS' SOCIETY Organization Relieved of Some Old Junk and Starting on New Lines at New Place

The Actors' Society has been relieved of a supply of worn-out furniture as the result of a sheriff's levy on the society's possessions, made to satisfy a judgment of \$334.15 in favor of Nathan Sherman. There will be no sale of famous theatrical relics on Thursday, when the sheriff offers the seized goods at public auction. A few wobbly chairs and worn-out desks were all the sheriff obtained in carrying out Mr. Sherman's judgment at the late premises of the society, 133 West Forty-fifth Street, which last week moved to its new quarters at 1416 Broadway.

Howard Kyle stated that the claim was trumped up and based upon a technicality involved in an old lease issued by the society, and would not have the slightest effect upon the continuation of the society or its services to the men and women of the stage.

Although the club's finances have not been particularly flourishing since the defalcation of an employee five years ago, the present members, among whom are some of the most prominent men in the theatrical circles of this city, will make every effort to adjust matters satisfactorily and set the organization on a sound footing.

TRIBUTE TO MRS. FISKE

Editor DRAMATIC MIRROR:
Sir.—My MIRROR is one of the brightest spots here among the hills of Northern Jersey. The editorial page is always interesting. "A Plea for Justice," from V. E., is somewhat amusing, if partly true. When Mrs. Fiske (God bless her!) reaches the venerable age of sixty-seven it will be time enough to consider testimonials. In the meantime the successful runs of plays by this charming and gifted actress surely prove our full appreciation. J. E. C.
OAKLAND, N. J., June 27.

WESTERN MANAGER MARRIES

David Alexander McDonald, of McAlester, Okla., was married to Grace Reger, of Bartlesville, Okla., June 28. Mr. McDonald is the popular manager of the Yale-Majestic Theatre at McAlester, and his bride was a member of the younger society set of Bartlesville. They will make their home in McAlester.

MARIE CECIL STILES BURNED

Marie Cecil Stiles, a London musical comedy actress, wife of Leslie Stiles, the well-known actor and playwright, died July 4 as a result of burns received in cleaning a pair of kid gloves with petrol. She held them over a gas stove, thinking the petrol was evaporated. In a moment her arms were ablaze, and her burns soon proved fatal.

FRUEH-FANCIULLI

Announcement is made here of the marriage of Giulietta Priscilla Fanciulli, daughter of Mr. and Mrs. Francesco Fanciulli, of 128 West Fifty-eighth Street, to Alfred J. Frueh, of New York in St. Oliver's Parish, London, on June 12. The bride is the daughter of Francesco Fanciulli, musical director and composer, former leader of the United States Marine Band. Mr. Frueh is a well-known caricature artist, noted for his striking cartoons of prominent players, who came from Cincinnati and for some time was employed on one of the daily New York papers, until he went abroad for study. Mr. and Mrs. Frueh do not expect to return to this country until next year.

COMPETITION ENDING

Reports Add St. Paul and Minneapolis to Cities Where Competitive Policy Ceases

L. N. Scott, manager of the Twin Cities Metropolitan theatres, upon his return to St. Paul from New York, announced that an agreement had been effected by which the competition between so-called syndicates and independent attractions will cease.

During the past three years St. Paul and Minneapolis theatregoers have been called upon to support two important attractions in each city at the same time. Mr. Scott announces that no offering of the same class of entertainment will appear in the same city at the same time. Mr. Scott's announcement is along the lines of statements coming from other cities and already noted in *THE MIRROR*. The Shuberts, contrary reports notwithstanding, retain their full interests in the theaters of the two cities.

THE MIRROR correspondent at St. Paul, Joseph J. Phister, reports that on July 13 the Shubert Musical Comedy Stock company, which has been playing alternate weeks in the Minneapolis and St. Paul Shubert theaters, will leave its present quarters in St. Paul to play exclusively in the Metropolitan Theatre of Minneapolis. This is the result of an arrangement between W. P. Cullen, of the Shubert, and L. N. Scott, of the St. Paul and Minneapolis Metropolitan theatres, in which Mr. Scott exchanges the Metropolitan house in Minneapolis for the Shubert in St. Paul. He will keep the Shubert dark until the opening of the winter season, when the Shubert management again will take charge. At the same time Mr. Scott will have no competition for the Metropolitan this summer, where business experienced a slump when the Shubert stock season began.

This arrangement will leave St. Paul with only one stock company, the Wright Huntington players at the Metropolitan.

"St. Paul can support only one stock company," said Mr. Cullen. "I have tried every way possible to establish a paying business in the city without success. We have presented four musical comedies and three dramatic productions during our stay. We have lost money on every show."

The Shubert company will play its week's engagement of the *Gingerbread Man* before returning to Minneapolis.

Meanwhile the Shubert Dramatic Stock company, headed by Lee Baker and Edith Evelyn, will settle at the Minneapolis Shubert for the summer.

The Eva Lang company, which opened at the Minneapolis Metropolitan June 22, will close July 12. *The Girl of the Golden West* was the bill June 22-23; *The Dawn of a To-morrow* June 24-25; and *The Chorus Lady* July 6-12. The musical stock doesn't seem to mind opening on the 12th. It will mean harder work for the two Shubert companies, as they will now have to put on a new play every week.

COHAN AND HARRIS PLANS

In accordance with George M. Cohan's purpose to retire from the stage at the end of the present season, the firm of Cohan and Harris have concluded arrangements that will give him still more liberty for playwrighting in future. Elwyn and Brannan will manage the George M. Cohan and the Gaiety theaters and the Grand Opera House in this city. Cohan and Harris retain their interest in these houses, but they will manage only the Astor Theatre here and the Cohan Grand Opera House in Chicago.

The Astor will open Sept. 1 with *Seven Keys to Baldpate*, dramatized by George M. Cohan, with Wallace Eddinger in the leading role. Potash and Perimeter will open Aug. 16 in the Cohan Theatre, and *Neatly Married*, the Edgar Allan Poe farce, will open at the Gaiety Labor Day, with Bruce Mason in the lead. The Cohan and Harris Grand Opera House will be dedicated the last week in August by a performance of *Pink Feathers*. George M. Cohan will open his season there Sept. 29 in *Broadway Jones*. *Stop Thief* will be seen at the Grand Opera House Aug. 26. Raymond Hitchcock will appear in a new musical play at the Apollo Theatre in Atlantic City on Sept. 1.

Other plays to be given by Cohan and Harris include *5309*, the Porter Emerson Browne comedy produced in Atlantic City last week, which will open in Boston in September; *Irvin Cobb's Back Home*, dramatized by Bayard Veiller; *Home Time*, by George Middleton; *Copper Hops*, by Hugh Ford and Frank Lord; *The House Promoter*, by Edward Laska; *The House of Glamour*, by Money Mania, both by Max March. Play scenarios have been accepted from the following well-known writers: Winchell Smith, Renold Wolf, Chapman Pollock, Porter Emerson Browne, James Montgomery, John Golden, and Frank Craven.

CIRCUS IN TRAIN CRASH

The Barnum and Bailey Circus suffered a loss of about \$15,000 as the result of a train crash at Valois, Can., on the way from Ottawa to Montreal. Fortunately, none of the train crew were injured. The loss is about equally divided between the circus and the Grand Trunk Railway Company.

'CELLIST KILLS HIMSELF

Henry Knopp, sixty-nine years old, known as a master of the cello, committed suicide June 27 by gas in his home, 1048 Wall Place, the Bronx. It is believed dependency over the death of his wife two years ago led to the act.

MUSICAL STOCK



A progressive Agency, expertly conducted.
Hundreds of the elite Musical, Dramatic and Stock players frequent our office daily.

The unusual feature of the week's (June 28) theatrical offering was the children's play.

531 Grand Ave., Brooklyn, N. Y.

BROOKLYN

ALBANY, N. Y.

SPOKANE

W. S. McOWEN.

DENVER

ST. PAUL

ST. LOUIS

FOUNDED IN 1894
American Academy of Dramatic Arts
AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES:

FRANKLIN H. SARGENT, President
DANIEL FROHMAN **JOHN DREW**
AUGUSTUS THOMAS **BENJAMIN F. ROEDER**

A Practical Training-School for the Stage

Connected with Mr. Charles Frohman's Empire Theatre and Companies

SUMMER TERM

For Catalogue and information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York

THE NATIONAL CONSERVATORY
OF
DRAMATIC ART, ELOCUTION and ORATORY
OPEN THE YEAR ROUND
UNDER THE DIRECTION OF **F. F. MACKAY**

Special Attention Given to Course for Teachers of Elocution and Physical Training.

Actors Casted in Special Characters and All Dialects.
OFFICE HOURS FROM 9 A. M. TO 5 P. M.

Summer Class Opens June 20 for Six Weeks' Term.

Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

WRITE FOR TO-DAY AND TO-MORROW

THE ART OF ACTING by F. F. Mackay

will live; the principles this book holds have made for artists in the past and to-day—why not you? There is no old or new school of acting—only good or bad acting." **KNOW the Technique.**

ALVIENE SCHOOLS OF
DRAMATIC ARTS
and Allied Schools of Acting

DRAMA AND ORATORY OPERA AND SINGING STAGE-DANCING

ALVINE PLAYHOUSE Exclusively for **STUDENTS STOCK CO.** and their **Peeps**.
Performances Assuring New York Appearances and Engagements.

Claude M. Alvrens, President, and a Faculty of twenty-four prominent instructors. Write for information (mention study desired) and illustrated catalogue, "How Thousands of Celebrated Actors and Actresses (late graduates) Succeeded." Theatrical Agents and Managers supplied. Booking and Producing. Course now forming, 10th year. Beginners and advanced students accepted. Address as above.

SECRETARY, SUITE 11, GRAND OPERA HOUSE, 309 W. 314 STREET, NEW YORK

THE ALDEN SCHOOL OF ACTING

KIMBALL HALL, CHICAGO

Offers to a limited number of students a thorough and practical Course of Training in all essentials necessary to a successful Stage Career. Under personal direction of Mr. LESTER ALDEN, Producer and Director of Chicago Player's Club.

The opportunities of the School are intended only for students with natural ability. Make application early to insure consideration. Address Dr. E. T. GROVE, Rochester, N. Y.

MR. PARSON PRICE Veloc Culture

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Lucan Watson and Edith Yeager.

2 West 29th Street, New York

REGINA WEIL DRAMATIC ART

ANGELA WALK Singing-Coaching
Highest Endorsements. 2010 7th Ave. Phone 1199 Mass.

enthusiastic audiences of the year have been in attendance. Arthur Bohrens played Joe Gillow, Dianna Storm as the nun, Morris McHugh as Lively, Wilbur Hixson as Towser, and Phil Shefeld as Jockey were the principals in the

The Delmar Garden was filled with pleasure-seekers 30-5, and the bathing beach attracted thousands. The Vanderbilt bill was an all-around offering. May and June were the best. There were two of the popular comedians, Dan Godfrey the violinist, continuous as the feature at the Villa. The Aviators, by Thomas Bailey, was recognized by the Mammelon's Park Municipal Comedy Stock as 30-4. Jack Reid, F. Carroll and Elliott Martin were the principals. The Forest Park Gardens offered inducements to thousands of pleasure-seekers. The bathing beach has had a most profitable week, and the Vanderbilt swimmers drew well.

VIVIAN S. WATKINS.

INDIANAPOLIS

An interesting and enjoyable performance of "Arms and the Man" was put on by the Miami Players at the Shubert-Miami June 20-21 & 22, in which Joseph Yanner, who has trained steadily in the art of acting, was the center of the scenes. He was seen to advantage as Captain Bluntschli, his work in the first act being especially good. Florence Webster, well cast as Helen, handled the scenes with pleasing success. Her character was "Mr. X" with a vengeance. The production was a delightful and much applauded feature of the first act. James A. Blinn gave a sturdy and good amateur performance of the blustery Major Bluntschli, the other actors doing their best. The audience, who came another of his long line of success, was large.

Kindly mention DRAMATIC MIRROR when you write advertisers.



The Alexanders, pleased. Last half: Belmont's Manikin, good; business satisfactory.—GEM: Vaudeville and pictures 22-23. First half: The Drama, fair. Last half: Ray and Tunnell. Fair; to good business.—STAB: Motion pictures to S. R. O.

DE SOTO.—JEFFERSON: Diehl and Carson June 25, 26, 27, 28, 29, 30, 1; very good. Mother and Liker 30, 1; clever dancers.

HANNAH.—PARK: Moving pictures for the summer; business fair. New Star and Majestic are doing good business in pictures.

NEBRASKA.

LINCOLN.—OLIVER: Closed.—LYRIO: Closed for renovating and repairs.—ORPHEUM: Six American Beauties, Monahan, Wolf and Kadella, and pictures; pleased good business June 22-23. Three Morals, Neal Abel, Raymond and Hall, and pictures; very good business 22-23.—CAPITOL BEACH: Bonnet Sisters and Paul Kistner and co. closed; record crowd 22-23. Massena and Massena, American Beauty Concert co., and Margena and Dalton Trio pleased big crowds 22-23.—CAPITOL BEACH: Special Fourth attractions drew crowds from all over the State. Buffalo Bill and Pawnee Bill 18. Harnum and Bailey Aug. 11.

NEW HAMPSHIRE.

DOVER.—ORPHEUM: Allen and Francis, the Glenside Orchestra, and good pictures delighted big business June 22-23.—LYRIO: La Rex and La Rex, Yariel and La Rex, feature pictures, 22-23, more than satisfied usual big audiences.—STAB: Dark 2.

NEW JERSEY.

BURLINGTON.—AUDITORIUM: The House Warming, a tabloid musical comedy, for which Kellar Mack and Frank Orth are responsible and which will later be shown in the larger cities, scored a most flattering reception on its first presentation on any stage at the Auditorium June 22. There is no outstanding plot to confuse the action centers around a newly-wedded pair; this acts as an incentive for crisp dialogue, amusing situations, and catchy musical numbers. Yvette Ruess, a dainty comedienne, possessing a charming singing voice, and Johnnie Dooley, the irresistible funmaker and impersonator, had the leading roles. Their clever work brought them immediate recognition from over the footlights. The co. of comedians and attractive girls gave excellent support, and were roundly applauded in song numbers—a noteworthy feature of the offering. H. Bart McHugh, who has successfully launched several large vaudeville acts, among them The Lawn Party, recently on view at Keith's Philadelphia house, is presenting the act. Special feature nights draw the usual critical audiences despite excessive heat. Photoplay subjects meeting popular approval on double bills 24-25 were: The Cheyenne Massacre and Her Masked Beauty by the Pathe players; good attendance. Manager Eberbach, of the Majestic, continues to entertain good business with films from Independent studios. James Kane, a former singer of illustrated songs, who was called home by the Pathe players; good attendance. Manager Eberbach, of the Majestic, continues to entertain good business with films from Independent studios. James Kane, a former singer of illustrated songs, who was called home by the Pathe players; good attendance. Manager Eberbach, of the Majestic, continues to entertain good business with films from Independent studios. James Kane, a former singer of illustrated songs, who was called home by the Pathe players; good attendance.

NEW YORK.

ELMIRA.—BORICK'S: The Borick's Opera co. in Dolly Dollars pleased immensely June 20-21; capacity. Florence Macie was captivating in the title role, hoppy Walter Catlett won additional honors in the somewhat different role of Finney Doolittle, and Henry Coote was a good looking and satisfactory Lord Burlington. Edna Bates won applause as Celeste, Eddie Morris was a lively Guy and interpreted a clever song of his own composition, and W. H. White was good as Samuel Gay. Jane Edwards stepped from the chorus at short notice and assumed the role of Mrs. Gay, filling in for Grace Ellsworth, the contralto of the co., who was called home by the illness of her mother. Others who did well were Boyd Marshall, Lillian Ladlow, Louis Spaulding, C. W. Moore, Fred Emerson, Harry Luck, Arthur Willison, Karl Nelson, Susie White, and Grace Emerson. Nace Bonville showed careful stage management and George Lyding directed the orchestra acceptably. The band was 7-12.—MAJESTIC: Asahi and Co., Helen Dickson, Skipper, Kennedy and Reeves, Hale Gilbert, Raphael Gaulano, and Alma Nire and co. 20-21; large and delighted houses.—LYRIO: Pictures 20-21; big business.—COLONIAL: Pictures 20-21; capacity business.

SYRACUSE.—WINTING: The Wintings Players in Mary Jane's Pa June 20-21; attracted well even with an extreme heat handicap. Harrison Ford did well as Hiram, and Iona McGrane was convincing as the wife. The Fairbanks children captivated the audiences by their cleverness.—EMPIRE: The Ralph Kellard co. in The Man Who Owns Broadway 20-21; pleased good-sized houses. Mr. Kellard, Miss Hildegarde, and Miss Edney were prominent. Ringling's Circus to big crowds 30.

NEWBURGH.—COHEN'S: Katherine Klare, James Reynolds, Downs and Gomez, Barrels and co., George P. Harris and co. in Behind the Footlights June 20-21. Lord's Don, Billy Barlow, Bilson Russell, Billy Inman and co., and Owen Wright in Haley at the Bat 20-21; crowded houses; pleasing performances. Manager Fred M. Taylor has closed the Academy of Music for the summer, so as to enlarge his stage and make other improvements for the fall.

GLENS FALLS.—EMPIRE: Francis Wood, Caine Sisters, Itola and co., Colonial Trio, Blain's Circus, Lewis and Lloyd, and pictures June 20-21; excellent bill and business.

PARK: Nashville Students and Kinemacolor Pictures 20-21; excellent bill and business.

PENN. YAN.—SAMPSON: Edison Talking Pictures 21; matinee and night; good business; Manager Simpson, of the Sampson, has secured the rights for Western New York of the four-reel feature picture, The Female Hamlet.

HERKIMER.—GRAND OPERA HOUSE: Dark 1.

OHIO.

UMBANA.—CLIFFORD: Saturday nights' pictures do steady business.—WONDERLAND: This picture house has installed an automatic orchestra.—ORPHEUM: Since installation of automatic orchestra, matinee houses have been big. Manager Snodgrass has bought the interest of L. P. Ryan and is now sole owner of the Lyric picture and vaudeville house. The Nancy Porter Repertoire co. will rehearse her and open their season Aug. 13. The Coburn Minstrels will also rehearse here. Billy Clifford stopped over en route from Chicago to New York. He will rehearse his new play, Believe Me. When the county schools had their commencement at the Clifford Manager Clifford gave a complimentary picture show to the entire class, Denton Crowl, the Chautauqua lecturer, has been visiting his parents in this city.

SPRINGFIELD.—SPRING GROVE CANTO: Francesco Creatore Banda Verdi June 20-21; light patronage. Charles E. Gano, of Vocal and Coburn's Minstrels, will be with Dumont's Minstrels, in Philadelphia, the coming season.

OKLAHOMA.

McALESTER.—STAB AIRDOME: Bowman-Martin Stock co. played to pleased good business, presenting The Belle of Society, Just Plain Mollie, The Maid and the Minister, Anita and the Cowboy Girl June 23, and west. Bud and Henry Musical Comedy co. 20-21. Spoozer Dramatic co. 7-14.—YALE-MAJESTIC: Moving pictures enjoys fine business.—VICTOR: Motion pictures; good business.—LIBERTY: Motion pictures.—FORUM: Motion pictures.

OREGON.

SALEM.—GRAND OPERA HOUSE: Helen Parrish, the wonderful child soloist, delights good houses June 21. Gill's Travel Tours 7-9.—BLIGHT: Browne and Silva, song and dance artists; Billy and Ada White, specialty dancers, 17, 18. Tom Malcom, Scotch tenor; Chellis and Chellis, song and dance, 19-21. Return engagement of the Frank Rich co., 22-23. Boyd and Allen, entertainers; Seranton's Marionettes, 24-25. Du Bois and Young, the giggle givers. The Portland Ladies' Band 29, 30. Pictures. Marion Leonard in Carmen; excellent business.—GLOBE: Marguerite Favar and her five dancing dolls; Gilmore and Silva, song and dance artists. Return engagement of Harry H. Moyer, favorite baritone soloist, 29-31; good pictures; excellent business.—WEXFORD: Sidney Fernoy, baritone soloist; excellent pictures, featuring Vitaphone's two-reel feature, The White Slave and Lubin's The Accusing Hand in two parts; splendid business.—YB LIBERTY: Dark. The Globe is under new management. A. E. Ladar, who for the last ten years has been connected with theatrical business, has taken the management. With his long experience, pleasing personality and sound judgment in selection of the best entertainment, he will guarantee Salem theaters first-class amusement.

PENNSYLVANIA.

SCRANTON.—POLI'S: The Greyhound week June 29 to excellent business. Alfred Swenson as McHenry gave a strong performance of the part. Robert Thomas in the title role was seen at his best. Lillian Bayer as Claire played in her usual finished manner. Midson Ozer as Deep Sea Kitty merits special mention. Tommy Shearer, Dan Lawler, Harry Castle, Nina Saville, Caroline Morrison, Delma Clark and Marguerite Johnson ably sustained the principals and aided materially in making the play a success. The staging, under the direction of J. H. Huntley, was unusually fine, and the scenery reflected credit on the artist who did the work. The singing between the acts, by Charles O'Brien, was much enjoyed. The Talbars week of 7. Lillian Bayer, who has been playing "leads" with the Poli Stock co. here for the last three seasons, and who is the most popular leading lady that ever appeared here in stock, is obliged to leave the co. on account of ill health. This will be regretted by her host of friends. If her health improves sufficiently before the close of the season she will return. The Columbia, Scranton's burlesque house, which has not been a very profitable investment for the last two or three seasons, has been offered for sale. Martin Rife, of Baltimore, Md., is the owner.

READING.—HIPPODROME: The Calsmith Players in Mam'elle June 20-21, with daily matinees. Final week of summer engagement of these popular players, and it certainly held its own as a highly successful one artistically and financially. Ernest Anderson was cast in a jovial part, while Lelah Hallock returned to the cast after a well-earned vacation of one week. Others of the co. were in good form and won new laurels. After a layoff of several weeks the players will open the Grand, formerly Grand Opera House, where they will hold forth in stock productions indefinitely.

WILLIAMSPORT.—VILLAMONT: PAVILION: Pearl Stock co. June 20-21 in The Great John Ganton and His Last Dollar to fair business and appreciative audiences.—LYCOMING: Pennsylvania Saucerfest Concert 2, 4, with Arthur Fischer pianist. Motion picture business very good, considering the heat, at the Lyric, Orpheum, Grand, City, and Hippodrome.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Malley-Denison co. in A Woman's Way June 20-21; Blanche Shirley and James Crane did good work as usual; new members appearing this week were J. K. Hutchinson, Florence Pinkney, Elsie Darling, and Isabelle Cameron; big business. The Lottery Man follows.—FREEDOM PARK: Willa Holt Wakefield, Morn Brothers, Felix and Calve, Byron and Langdon, Gerlie Van Dyck, Albert, Broome 20-21; small houses.—COLONIAL: Charles Buckley and co., George Smiley, Leonard Kane and others 20-21; satisfactory.—BIJOU: Independents 20-21; good business. Florence J. Nelson closed with Malley-Denison co. 23. She was handsomely remunerated by the managers and members of the co., as well as Manager Rigney, of the house. She has come to Toronto. Her next engagement will be in the matrimonial line.

AT LIBERTY AFTER JULY 19

L. HAMMOND--ROSE W. REVOIRE

VERSATILE LEADS

Just closing 37 weeks' engagement with the Frank North Stock Co., this city

PERMANENT STOCK ONLY

Address care Savoy Theatre, Fort Worth, Texas

THURLOW WHITE

LEADING MAN

At Liberty

Center Ave., Atlantic Highlands, N. J.

VIRGINIA MILLIMAN

LEADING WOMAN

AT LIBERTY

Address Paul Scott, Agent, Knickerbocker Theatre Bldg., New York

WINIFRED STCLAIRE
"THE BEST DRESSED LEADING LADY IN STOCK."
& MANAGEMENT EARL D. SIPE.

MR. TYRONE POWER

APPEARING IN SHAKESPEARE

MOSES A. SACHS, Attorney and personal representative, 290 Broadway, N. Y. City

DEL S. LAWRENCE

STARRING

GEORGE ALISON

DUXBURY, MASS.

JOSE COLLINS

FEATURED

in Ziegfeld's Summer Follies 1913

THAIS MAGRANE

Address, DRAMATIC MIRROR

FREDERICK LOOMIS

DRAMATIC DIRECTOR

Address care DRAMATIC MIRROR

JUSTINA WAYNE

Elitch Theatre, Denver, Colo.

NATALIE PERRY

Foot Little Rich Girl Co.

AITKEN, SPOTTISWOODE

The Dana, Roadside, Long Island, N. Y.

BOSHILL, ADA

At Liberty. Address care DRAMATIC MIRROR

DANIEL, CHARLOTTE W.

Characters, Poli Stock, New Haven, Conn.

CARHART, JAMES L.

Mable Adams Co. Management Ohio. Program

COX, GEORGE L.

Sally Polyzones Company (Western)

NANCHETT, JULIA

Permanent address, 21 E. 21st St., New York

MERCHANT, RALPH

Chicago Stock, Madison, Ind.

McGRATH, CHARLES A.

Permanent address, Arthur's Theatre

MULDENER, LOUISE

Thurs. Invites offers, Stock or folding, Amos

STANHOPE, JOSEPH

Albee Stock, Keith's Theatre, Providence, R. I.

SPARKS, W. W.

Technical Director, Seattle Artists, Little Theatre, Phila

TICKETS
COUPON AND STRIPThere is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMYTH, ARKANSAS

SAN FRANCISCO, CAL.

MINNEAPOLIS, MINN.

Kindly mention DRAMATIC MIRROR when you write advertisers

DATES AHEAD



Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Marshalltown, Ia., 9, Waterloo 10, Dubuque 11, Clinton 12.
BATES, BLANCHÉ (Charles Frohman): Oakland, Cal., 8-10, Stockton 11, Fresno 12, Los Angeles 13-15.
BENEDICTS OF VIRTUM (T. C. Gleason): Chicago, Ill., June 30-July 20.
COMBURN PLAYERS: Chicago, Ill., 7-12.
GHOST BREAKERS (Maurice Campbell): Chicago, Ill., May 12-Indefinite.
GIRL, OUTLAW (Olive Anderson): San Antonio, Tex., 6-9, Houston 10-12.
HOW MUCH IS A MILLION (Charles B. Hooper): Chicago, Ill., June 30-July 12.
TAYLOR LAURETTA (Olive Anderson): New York City, Dec. 30-Indefinite.
UNCLE TOM'S CABIN (Kibbe and Martin): Chicago, Ill., 21-23.
WITHIN THE LAW (A. H. Woods): New York City, Sept. 11-Indefinite.
WITHIN THE LAW (A. H. Woods): Atlantic City, N. J., 14-19.

PERMANENT STOCK

ACADEMY: Jersey City, N. J., Indefinite.
ACADEMY OF MUSIC: Richmond, Va., May 8-Indefinite.
ACADEMY OF MUSIC (William Fox): New York City, Dec. 2-Indefinite.
ALBION (Edward F. Albee): Providence, R. I., April 7-Indefinite.
ALLEN, LEONOR (Lawrence and Bridgman): Moose Jaw, Sask., Can., Indefinite.
AMORY THEATER (H. M. Stainach): Birmingham, N. Y., Indefinite.
BAKER PLAYERS (George L. Baker): Portland, Ore., Indefinite.
BAKER, LEO, AND EDITH EVELYN (M. Schneider): Minneapolis and St. Paul, Minn., May 2-Indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y., April 28-Indefinite.
BAYLERS-HICKS: Fall River, Mass., June 30-Indefinite.
BERRY, JACK: Dubuque, Ia., June 1-Indefinite.
BISHOP PLAYERS: Oakland, Cal., Indefinite.
BONSTELL PLAYERS: Detroit, Mich., June 22-Indefinite.
BONSTELL PLAYERS: Toronto, Can., May 12-Indefinite.
BROADWAY THEATER (Daniel D. Scullion): New York City, April 25-Indefinite.
BROWN, RICHARD (A. G. Delamater): Chicago, O., April 22-Indefinite.
BURNING BELL (B. A. Schiller): Memphis, Tenn., May 4-Indefinite.
BURNHAM (Olive Morosco): Los Angeles, Cal., Indefinite.
BURNS: Colorado Springs, Colo., June 9-Indefinite.
BURNETT THEATER (Frank Whitbeck): Rochester, N. Y., May 19-Indefinite.
CHANDLER-KRIEGER (Fred Chandler): Beaver Falls, Pa., May 30-Indefinite.
COLONIAL (F. Ray Comstock): Cleveland, O., April 22-Indefinite.
COLOMBIA (Fred G. Berger): Washington, D. C., April 14-Indefinite.
DAVIDSON: Milwaukee, Wis., April 12-Indefinite.
DAVID HARRY: Pittsburgh, Pa., Indefinite.
DOMINION (Charles Brown): Ottawa, Ont., Can., April 22-Indefinite.
ELTON'S GARDEN: Denver, Colo., June 7-Indefinite.
EMERSON, EDWARD PLAYERS: Long Beach, N. Y., June 22-Indefinite.
EMERY (Frank Saberskie): Paterson, N. J., May 10-Indefinite.
FEALY-DURKIN: Denver, Colo., June 16-Indefinite.
FRANKLIN-BAGGOT: Albany, N. Y., Indefinite.
GARRER, VAUGHAN: Rochester, N. Y., June 22-Aug. 14.
GORDON, ELEANOR (Wynley Birch): Boston, Mass., June 2-Indefinite.
GRAND OPERA HOUSE (Noel Travers): Providence, R. I., Indefinite.
HALL, EUGENE J.: Allentown, Pa., June 9-Indefinite.
HARLEN OPERA HOUSE: New York City-Indefinite.
HARVELL PERCY: Toronto, Can., May 26-Indefinite.
HAYES, LUDY, ASSOCIATE PLAYERS: Omaha, Neb., Indefinite.
HOLDEN PLAYERS: Rochester, N. Y., June 28-Indefinite.
HORN: Akron, O., May 19-Indefinite.
HUDSON: Union Hill, N. J., May 5-Indefinite.
HUNTER-BRADFORD (Wm. F. Stevenson): Hartford, Conn., May 19-Indefinite.
HUNTINGTON, WRIGHT: St. Paul, Minn., May 11-Aug. 2.
INTERNATIONAL (C. D. Hayes): Niagara Falls, N. Y., Indefinite.
JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21-Indefinite.
JUNKAU (J. B. Reichart): Milwaukee, Wis., Indefinite.
KEITH: Toledo, O., April 14-Indefinite.
KEITH'S HIPPODROME: Portland, Me., June 2-Indefinite.
KNILLARD, RALPH (James R. Harty): Syracuse, N. Y., May 6-Indefinite.
LAKESIDE (Chas. A. Mansfield): Dallas, Tex., Indefinite.
LATIMORE AND LEIGH: Lynchburg, Va., June 6-Indefinite.
LATIMORE AND LEIGH: Roanoke, Va., June 16-Indefinite.
LAWRENCE, DEL S.: Vancouver, B. C., Can., Indefinite.
LONG, BILLY (Goring and Stacy): Nashville, Tenn., June 2-Indefinite.
LORCH, THEODORE (James W. Shaw): Pasadena, N. J., Indefinite.
LUTHERINGERS, AL: Rockland, Me., June 2-Indefinite.
LYCEUM (Dennis, Weiss and Dowell): San Diego, Cal., Indefinite.
LYCEUM THEATER (George Fox): Bayonne, N. J., June 2-July 30.
LYTTEL-VAUGHAN: Albany, N. Y., March 24-Indefinite.
MAJESTIC: Utica, N. Y., April 21-Indefinite.

MALLEY-DENISON (W. L. Malle): Newport, R. I., Indefinite.
MALLEY-DENISON (W. L. Malle): Fall River, Mass., Nov. 19-Indefinite.
MANHATTAN PLAYERS: Rochester, N. Y., May 2-Indefinite.
MATTHEWS-ELLIOTT: Lima, O., June 3-Indefinite.
MORISON, LINDSAY: Gloucester, Mass., May 19-Indefinite.
MOROSCO (Olive Morosco): Los Angeles, Cal., May 2-Indefinite.
NEW YORK PLAYERS: Stamford, Conn., Indefinite.
NORTHAMPTON PLAYERS: Buffalo, N. Y., June 22-Indefinite.
OLENTANGY: Columbus, O., May 12-Indefinite.
OLIVER, OTIS (Ed. Williams): Oshkosh, Wis., April 24-Indefinite.
OLIVER, OTIS: La Fayette, Ind., May 28-Aug. 30.
OLYMPIA THEATER (David Krause): New York City, May 12-Indefinite.
ORPHEUM: Montreal, P. Q., Can., May 5-Indefinite.
ORPHEUM (Franklin Gale): Oil City, Pa., June 2-Indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa., Indefinite.
OWEN, OSCIL: New York City, March 2-Indefinite.
PAYTON (Joseph Payton): Newark, N. J., June 9-Indefinite.
PEARL (A. A. Webster): Williamsport, Pa., Indefinite.
PERMANENT PLAYERS: Edmonston, Can., Indefinite.
PERUCHI-GYPHENS (C. D. Peruchi): Tampa, Fla., May 12-Indefinite.
POLI (H. E. Poli): New Haven, Conn., May 5-Indefinite.
POLI (H. E. Poli): Hartford, Conn., May 5-Indefinite.
POLI (H. E. Poli): Bridgeport, Conn., May 5-Indefinite.
POLI (H. E. Poli): Scranton, Pa., May 5-Indefinite.
POLI (H. E. Poli): Washington, D. C., Feb. 3-Indefinite.
POLI (H. E. Poli): Springfield, Mass., April 7-Indefinite.
PREMIERE: Rochester, N. Y., April 21-Indefinite.
PRINCESS: Tacoma, Wash., Indefinite.
PRINGLE, DELLA (O. K. Van Aulen): Moose Jaw, Sask., Can., Indefinite.
PROSPER: New York City, May 24-Indefinite.
RADE, ROMA: Ottawa, Ont., Can., Indefinite.
REDMOND: Sacramento, Cal., Indefinite.
REDMOND (De Witt Reising): Stapleton, S. I., Indefinite.
SAYLES, FRANCIS (F. H. Sayles): Richmond, Ind., May 2-Indefinite.
SEATTLE: Seattle, Wash., Indefinite.
SHUBERT-MURAT: Indianapolis, Ind., May 5-Indefinite.
STANFORD PLAYERS (Maurice Stanford): Wildwood, N. J., July 7-Indefinite.
STODDARD (W. L. Stewart): London, Ont., Can., June 22-Indefinite.
SUBURBAN (John Greeninger, Jr.): St. Louis, Mo., May 26-Aug. 10.
SUMMERS, GEORGE H.: Hamilton, Ont., Can., May 19-Indefinite.
TALLAFERRO, MABEL: St. Louis, Mo., June 29-July 20.
TEMPLE: Hamilton, Ont., Can., May 12-Indefinite.
TORONTO (George Arlsworth): Edmonton, Can., May 26-Indefinite.
TURNER, OLARA: Port Chester, N. Y., April 7-Indefinite.
URAN THEATER: Salt Lake City, U., May 18-Indefinite.
VALLEY: Syracuse, N. Y., Indefinite.
VAN DYKE AND NAYON (F. Mack): Des Moines, Ia., May 1-Indefinite.
WASHINGTON (James Hecum): Detroit, Mich., July 1-Indefinite.
WISTING: Syracuse, N. Y., April 7-Indefinite.
YOUNGSTOWN (John R. Elliott): Youngstown, O., April 14-Indefinite.

TRAVELING STOCK COMPANIES

ABEY STRONG: Athol, Mass., June 30-July 12.
CARLETON SISTERS (Varny and Montzomery): Marion, Ind., June 23-July 12.
COLONIAL (Cortland Hopkins): Shelbyville, N. B., Can., 6, 10, Lockport 11, 12, Liverpool 14, 15, Lunenburg 16, 17, Bridgewater 18, 19, Chester 21, 22.
CORNBELL FRICK (W. H. Cornell): Sault Ste. Marie, Mich., June 30-July 12.
DOUGHERTY (Dougherty and Cox): Sedalia, Mo., 6-12.
FOX'S POPULAR PLAYERS (Roy E. Fox): Saratoga, N. Y., 7-12.
HILLMAN'S IDEALS (Harry Schma): Springfield, Mo., 6-12, Carthage 13-15.
KNICKERBOCKER (E. J. Murphy): Terre Haute, Ind., 7-12.
KNICKERBOCKER (E. J. Murphy): Mt. Vernon, Ill., 7-12.
ROBERT THER: Nevada, Mo., 6-12.
SPOONER: Meadville, Ohio, 7-12.
VAUGHN: Shawnee, Okla., June 22-July 26.

TABLOID PLAYS

GIRL FROM LIBERTY LANE: Nashville, Tenn., 14-16.
PERRY AND EDWARDS'S MUSICAL COMEDY: Toronto, Ont., Can., 7-12.

OPERA AND MUSICAL COMEDY

ALL ABOARD (Low Fields): New York City, June 2-Indefinite.
BROWN, NELLA: Bristol, Tenn., June 23-July 12.
COLUMBIA MUSICAL COMEDY (Dillon and Kiser): Oakland, Cal., Indefinite.
POLARIS OF 1812 (Florence Elford, Jr.): New York City, June 14-Indefinite.
GERMAN MUSICAL COMEDY (J. W. German): Portland, Me., Indefinite.
HARTMAN, FERRIS: Oakland, Cal., June 1-Indefinite.
HITCHCOCK, RAYMOND (Oshan and Harris): Winnipeg, Man., 7-12.

HOMAN'S MUSICAL COMEDY: Taunton, Mass., June 23-July 26.
KEATING AND FLOOD MUSICAL COMEDY: Portland, Ore., Indefinite.
MORTON MUSICAL COMEDY: Albany, N. Y., June 2-Indefinite.
MUSICAL STOCK (W. P. Cullen): St. Paul and Minneapolis, Minn., May 22-Indefinite.
OLYMPIA PARK OPERA (Franklin and Bagot): Newark, N. J., May 30-Indefinite.
PARAGON GIRLS (George W. Gebow): Nantucket, Mass., Indefinite.
PARAGON GIRLS (No. 2: Gebow and Harrison): Berlin, Ont., Can., 7-12.
PASSING SHOW OF 1913 (Meara, Shubert): San Francisco, Cal., 6-26.
PURPLE ROAD (Jas. M. Galtes): New York City, April 7-Indefinite.
ROBIE GLEN STOCK: Elmira, N. Y., May 26-Indefinite.
TIN TON MAN OF OR (Olive Morosco): Chicago, Ill., May 22-Indefinite.
TIVOLI COMIC OPERA: San Francisco, Cal., May 21-Indefinite.
WHEALOM PARK OPERA (W. W. Hargrett): Fitchburg, Mass., Indefinite.
WHEN DREAMS COME TRUE (Philip Bartholomae): Chicago, Ill., April 6-Aug. 9.

MINSTRELS

DOWN IN DIXIE (Thomas and Brown's): Tower, Minn., 9, Hy 10.
HONEY BOY (George Evans): Atlantic City, N. J., 7-12.

BURLESQUE

AVENUE THEATER STOCK: Detroit, Mich., May 29-Indefinite.
ENGLISH POLLY STOCK: Toronto, Ont., May 14-July 12.
GATEWAY STOCK: Philadelphia, Pa., Indefinite.
GINGER GIRLS (Ed. Wrothe): Chicago, Ill., July 12-Aug. 9.
KISSING MAID (Sam Howe): New York City, June 2-Indefinite.
PASSING REVIEW (Jack Slamer): Detroit, Mich., May 25-Aug. 9.

CIRCUS

BARNES, AL. G.: Belle Plaine, Ia., 9, Cedar Rapids 10, Tipton 11, Clinton 12, Dixon, Ill., 13, De Kalb 14, Belvidere 15, Lake Geneva, Wis., 17, Beloit 18, Mt. Carroll, Ill., 19.
BARNUM AND BAILEY: Elmira, N. Y., 9, Hornell 10, Olean 11, Niagara Falls 12, Battle Creek, Mich., 14, South Bend, Ind., 15, Elgin, Ill., 16, Racine, Wis., 17, Milwaukee 18, Madison 19, Minneapolis, Minn., 21, 22, St. Paul 23.
BUCKEIN BEN: Winnipeg, Man., Can., 7-12.
BUFFALO BILL AND PAWNEE BILL: Davenport, Ia., 9, Fairfield 10, Oskaloosa 11, Des Moines 12, Council Bluffs 14, Omaha, Neb., 15, Lincoln 16, York 17, Hastings 18.
GENTRY BROTHERS: Minneapolis, Minn., 7-12.
HAGENBUCK-WALLACE: Lockport, N. Y., 9, Buffalo 10, Erie, Pa., 12.
OKLAHOMA RANCH WILD WEST: Red Deer, Alta., Can., 9, Calgary 10, Glendon 11, Medicine Hat 12.
101 RANCH REAL WILD WEST (Miller Bros. and Arlington): Syracuse, N. Y., 9, Auburn 10, Rochester 11, Buffalo 12.
RINGLING BROTHERS: Canton, O., 9, Mansfield 10, Lima 11, Lima, Pa., 12, Erie 13, River Point 10, East Greenwich 11, Westbury 12, Sells-Floto: Conrad, Mont., 9, Kallispell 10, Fern, B. C., Can., 11, Lethbridge 12.
SILVER FAMILY (Bert Silver): Alma, Mich., 8-10.
YOUNG BUFFALO WILD WEST AND COLONEL CUMMINGS'S FAN FANT: Danvers, Mass., 9, Malden 10, So. Framingham 11, Spencer 12, Athol 13.

ORCHESTRAS

BALLMAN: Forest Park, Chicago, Ill., May 29-July 12.
CAVALLO: Lakeside, Denver, Colo., Indefinite.
CREATORS: Sans Souci, Chicago, Ill., May 24-Indefinite.
DAVID: Point Breeze, Philadelphia, Pa., Indefinite.
ELMER'S ROYAL ITALIAN: Bismarck Garden, Chicago, Ill., June 14-Indefinite.
EMANUEL OVERHALES: White City, Chicago, Ill., June 14-Indefinite.
FERULLO: Delmar Garden, St. Louis, Mo., Indefinite.
HERBERT, VICTOR: Willow Grove, Philadelphia, Pa., 8-19.
LILLY: Washington Park, Philadelphia, Pa., Indefinite.
NATIELLO: Fontaine Ferry, Louisville, Ky., Indefinite.
NIRIELLA: Kennerwood, Pittsburgh, Pa., May 4-Indefinite.
SIMMONS, FRANCES, LADIES' ORCHESTRA: Lexington Park, Boston, Mass., Indefinite.
SOLLER, MADAM: Woodside, Philadelphia, Pa., June 21-July 19.
WEBER'S: Silverview Park, Chicago, Ill., Indefinite.

MISCELLANEOUS

BINGHAM, MR. AND MRS. RALPH (H. F. Harrison): Shelbyville, Ky., 9, Baton, O., 10, Connersville, Ind., 11, New Castle 12, Marion 13, 14, Huntington 15, Decatur 16, Huntington 17, Peru 18, Indianapolis 19-21, Crawfordsville 22, Thornton 23, Frankfort 24, Leavenworth 25, Rochester 26.
GAMBLE, HENRY CONCERT PARTY: Fairbault, Minn., 9, Redwood Falls 10, Willmar 11, Dawson 12, Redfield, S. Dak., 13, Huron 14, Brookings 15, Pipestone 16, Yankton, S. Dak., 17, Canton 18, Haverdine, Ia., 19, Pocahontas 20, Boone 21, Madrid 22, Okla. 23, Okla. 24, Sidney 25, Malvern 26.
HOUSTON, MAGNOLIA: Nankin, China, July 1-31, Shanghai Aug. 1-30, Nagasaki, Japan, Sept. 1-30.

Lee Baker, Charles Dalton, and Ian McLaren will appear in principal support of Margaret Anglin in her Shakespearean revivals.

TRUE ECONOMY

True economy does not mean buying the thing that is cheapest in the beginning—it's buying the thing that is cheapest in the end. Don't buy the cheapest trunk that is cheapest to buy. Buy the one that is CHEAPEST TO KEEP. Buy the trunk that is built to last, to insure your money's worth, to stand the rough and tumble of life, to give you the most serviceable, to insure many years of service. What you need is the trunk that costs you the least for ten or more years' use. Is that—BUY A BAL FIBRE TRUNK.

WILLIAM BAL, Inc., 145 W. 44th Street, New York City
San Francisco Agent: VICTOR TRUNK CO., 74 EMI. St.
Memphis Agent: MACK TRUNK CO., 102 So. Main St.

Kindly mention DRAMATIC MIRROR when you write advertisers.

BACK OF THE NAME STANDS THE BEST TRUNK EVER BUILT



MAY A. BELL MARKS, OF MARKS BROS. ATTRACTIONS Says:

"Have they good Taylor Trunks? I never had one that was otherwise."

Send for 1913 Catalogue

C.A. TAYLOR TRUNK WORKS
CHICAGO: 35 E. Randolph St.
NEW YORK: 131 W. 36th St.



Van Horn & Son
Phila., Penna. Established 1863
Theatrical Costumes
Stock Companies and Productions Our Specialty



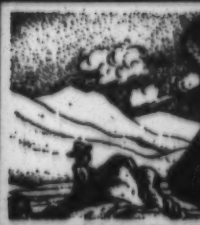
PLÜCKER and AHRENS
Successors to CHARLES MEYER
Practical Wig Makers
Street Wigs and Toupees Artistically Made
THEATRICAL WORK A SPECIALTY
180 W. 48th St., New York. Phone, 4236 Bryant
Formerly 25 East 20th Street.

Harry K. Hamilton

Green Room Club, N.Y.C.

MAY BUCKLEY

COLONIAL THEATRE
CLEVELAND, OHIO



MOTION PICTURES



COMMENT AND SUGGESTION

GRAND CENTRAL PALACE stands this week as conclusive evidence of the phenomenal growth and power of motion pictures. The exhibits at the First International Exposition of the Motion Picture Art are a monument to the brains of men who first created, then developed step by step, a new entertainment whose influence has become practically universal. Unlike most arts, that of the motion picture is wholly dependent upon mechanical science, and the exposition shows, as has never been shown before under one roof, how superbly science has supplied a medium through which to express dramatic life. Too often the expression is but the feeble reflection of a hazy ghost, but that is not the fault of the scientists in the profession; it is not even fundamentally the fault of the producers of photoplays, for they have sought to please the exhibitor, who, in turn, has looked to the public. The exhibitor, as the spokesman for the public, is the great go-between, the Atlas who carries million-dollar corporations on his shoulders, and he is the arbiter of taste. This is his exposition and his convention. He may walk through the Palace and see the wonderful resources at his command, and in so doing he should be inspired to encourage artistic work by patronizing the men who produce it. His vision should be broadened and not allowed to contract when questions at the Exhibitors' League sessions are under debate. His influence is bound to be the dominant force in the development of the industry, and upon the seriousness with which this responsibility is realized must depend much of the lasting good of the present week.

• • • • •

Welcome is the word that greets the exhibitor on every side. Makers of films and makers of everything in any way pertaining to the showing of films are outdoing themselves in efforts to find favor with the man who controls a theater. He is being feted and bowed to and made to feel the importance of the position that is his just as long as he has a building, a screen and a projecting machine. Small town exhibitors are no less important than those in large cities, for the fortunes of producers are not found in populous centers. Pictures are being made for the smallest hamlet quite as much as they are being made for New York. Unlike the manager of a house devoted to stage productions, the film exhibitor has much to say about what shall comprise his programme, and steadily his responsibility as a free agent is becoming greater. The number of programmes from which he may choose is increasing, the supply of feature subjects gives ample opportunity for a display of discrimination, and altogether he occupies a position in which he need take dictation

from no one. The aim of all is to satisfy the exhibitor. Let him strive to elevate pictures by rejecting trash.

• • • • •

Between interest in the exposition and the generous hospitality that leaves no room for dull hours, the visitor may be enticed from the sessions of the



M. A. NEFF.

Jones Studio.

President Motion Picture Exhibitors' League of America.

third national convention of the League to which he belongs. He may be tempted to leave dull business to those who have a liking for it, ignoring the prime importance of gatherings such as are possible only once a year. Until the Exhibitors' League was formed the man who showed motion pictures was forced to fight his little battles with exchanges and producers single-handed. President M. A. Neff recognized the fact that the interests of exhibitors were held in common and that unity of action, only possible in organization, was needed to gain just ends. Less than three years ago—Sept. 12, 1910, to be exact—the first branch of the Exhibitors' League was formed in Ohio with eleven members. Now less than a dozen States in the Union are without branch or-

ganizations, and the influence of the League has been in every respect beneficial. One matter of moment to every one engaged in the motion picture business is almost certain to come up during the present week—the question of censoring films. That the present method is far from ideal is pretty generally admitted; that President Neff's plan for a national censor board may prove a solution of the difficulty is easily possible. This is the time to thresh the matter out, to discuss the pros and cons, and to whip the proposition into definite form that will make conclusive action feasible. Manufacturers and exhibitors alike recognize the need for a system that is uniform and authoritative. It should end once and for all police censorship that seldom fails to be an absurdity, and it ought not be so puritanical that originality is smothered under the cloak of prudish righteousness. No doubt other questions of importance will be discussed at meetings which every delegate should attend.

• • • • •

To exhibitors and their friends **THE MIRROR** extends a cordial welcome, and hopes to repeat it through representatives who will be found at space 43; to those whose products contribute to a marvelous display and to the members of the committees that have ably handled so large an undertaking, we offer congratulations. The exposition is worthy of the best in a great industry that is also an art.

THE FILM MAN.

EXHIBITORS FLOCK TO NEW YORK

The third annual convention of the Motion Picture Exhibitors' League of America opened in Grand Central Palace yesterday morning. At the time **THE MIRROR** went to press everything pointed to an attendance far in excess of that of last year, when the convention was held in Chicago. Conservative estimates placed the number of exhibitors in New York for the convention and exposition at 5,000.

Delegations from far away States began to arrive on Saturday, and by Sunday night motion picture men wearing the badges of the Exhibitors' League were in evidence at practically all of the principal hotels in the neighborhood of Broadway. President M. A. Neff's headquarters at the Hotel Imperial were crowded by visiting delegates, friends of the president and of the twenty-eight national vice-presidents, who are here for the convention. While the Imperial is the most popular rendezvous for the visitors, the Marlborough Hotel, where the Buffalo contingent is installed, is a favorite resort for the up-State exhibitors. Before the opening of the convention President Neff prophesied harmonious sessions in which much business would be transacted.



THE EXPOSITION, CONVENTION, AND ENTERTAINMENT COMMITTEES IN CHARGE OF EVENTS AT GRAND CENTRAL PALACE.



OMER F. DOUD, GEORGE KLEINE.



HOPP HADLEY, RELIANCE.



FRED GUNNING, UNION FEATURES.

PROMINENT ADVERTISING AND PUBLICITY MEN WHO WILL

THOUSANDS GREET EXPOSITION

Display at Grand Central Palace is Remarkable for Variety and Artistic Arrangement

The First International Exposition of the Motion Picture Art opened auspiciously at the New Grand Central Palace on Monday, marking the dawn of an era of comradeship and co-operative advancement in the screen world.

The success of the great exposition, thoroughly and vividly revealing every side of the art which has become a vital factor in the life of the world, is unquestioned. The past years of unceasing labor, the tremendous advancement, and the unbounded future possibilities are reflected everywhere.

The Palace doors swung open on the big exposition at 10.30 o'clock, and the booths were quickly surrounded by throngs of enthusiastic exhibitors and interested picture fans. Green and white are the prevailing colors. The booths are divided by pretty white trellises, decorated in green, with lettering in gold on the rear walls.

One of the chief points of interest is the big double booth of the General Film Company. Stretching across the rear is a striking panorama of the picturesque Hudson River as seen from West Point. In the greenery of the foreground is a military tent and chairs, where the players of the various licensed companies preside during the week and greet their friends and admirers.

Nearby is the space of the Famous Players Company, with interesting and attractive stands showing scenes from the David Belasco production of *A Good Little Devil* as filmed by the Famous Players, as well as pictures of Mary Pickford, the famous screen favorite, and Daniel Frohman, who was one of the pioneer theatrical managers of prominence to recognize the future of the photoplay.

The mechanical organs and orchestras of the Rudolph Wurlitzer Company, presided over by an expert musician, attract much interest. The visiting exhibitors, in particular, expressed unusual interest in the value of the mechanical orchestral music as a picture accompaniment.

One of the decidedly attractive booths is that of Thomas A. Edison, Inc. Pretty

posters of Mary Fuller, the clever Edison star, call attention to the coming photoplay series, *Who Will Marry Mary?* which the Edison Company is to produce in connection with the *Ladies World*. The exhibit, which is in charge of Walter W. Evans, Jr., of the Kinetograph Sales Department, is continually surrounded by a crowd of photoplay "fans," anxious to get copies of the Earl Carroll-Lee Dreen Smith song, "What Happened to Mary," now being sung by Beaulieu Wynn. The song has a beautiful colored cover by Charles Dana Gibson.

The Nicholas Power Company has a big and attractive space where the latest types of Power motion picture machines, besides machine parts and supplies, are on exhibition. Of vivid interest to picture men is the Eberhard Schneider booth, where film making machines may be seen, as well as the "Miror Vite" film developing and film printing machinery, photo chemicals and acids of German importation, dark room supplies, devices to perforate, print, wind, rewind, polish, measure, and mend film, projectors and single lamp dissolvers.

The Gaumont Company has a daintily and prettily arranged booth. Another pleasing exhibit is that of the Universal Company. Through the rose-entwined trellis and gateway and beyond the palms and rustic seats, is a background depicting an old-fashioned courtyard, its walls covered with vines and flowers.

The American Seating Company has a showing of the various kinds of theater chairs. The H. C. Miner Lithograph Company offers an exhibition of photoplay and theatrical posters. Striking advertising sheets are shown of Quo Vadis? and a num-

ber of stars of the legitimate stage. The Morgan Lithograph Company has an equally interesting showing of posters.

In the rear of the main exposition floor is the big booth of the New York Edison Company. There is an arched gateway, over the center of which are the words "Light-Heat-Power," while on the other side are the inscriptions, "New York Edison Company, At Your Service."

Al. Wooda's "Shooting Moving Pictures" are attracting much attention. In the rear of a darkened shooting gallery is the screen upon which the films are shown. Participants shoot from the lighted front of the booth at mimic big game and enjoy Rooseveltian thrills.

Simplex Motion Picture Machines are on exhibition at the show place of the Precision Machine Company.

Menger and Ring have a space showing their display frames for theater photographs and posters. The Excello Flaming Arc Lamps are shown at the booth of the Koerting and Mathieson Company.

Projection and photographic lenses are to be seen at the Bausch and Lomb Optical Company's booth.

There is a fine display of decorative organs at the show place of the Berry-Wood Auto Orchestra of Kansas City.

Warner's Features are "headlining" the special three-reel release, *Victorien Sardou's Theodora*, at their booth.

The Kleine Optical Company, wholesalers and retailers, have a space in charge of Frank Hough.

Kinemacolor machines are on show on the main floor as well as in the mezzanine theater. The Eastman Kodak Company has a display showing the details of raw film manufacture. Photographic supplies are also shown.

The E. and E. Singing Picture has a special space, offering a novel reproduction of the human voice.

During the first two days of the exposition the booth of THE NEW YORK DRAMATIC MIRROR was visited by thousands. The space is in charge of Mrs. Madge B. Ward, J. H. Gerhardt, Art Editor Albert Garret-

son, and Advertising Representatives Fred Becroft and Warren Hastings Abbott. An attractive showing of THE NEW YORK DRAMATIC MIRROR art covers is a feature of the booth decoration. Sample copies are distributed.

One of the features of the exposition is *The Convention News*, published by George Kleine and the Selig and Essanay companies, and distributed daily. Three advertising men—Omer Doud, representing George Kleine; Stanley Twist, representing Selig, and Tom Meaney, representing Essanay—are at the exposition. The various trade publications have spaces on the main floor.

Just above, on the mezzanine floor, are the four motion picture theaters. The General Film Company has theater No. 4, the Kinemacolor Company has theater No. 5 for a showing of its graphic color films, the National Cash Register Company is demonstrating the value of Kinemacolor photography in the commercial world in the adjoining theater, while the Mutual Film Corporation has theater No. 1.

On Monday night-seeing 'busses took the visiting delegates of the Motion Picture Exhibitors' League to the Universal offices at 1800 Broadway and the Eclair studios at Fort Lee, N. J., while later in the day the party was escorted to Fallades Park. On Tuesday the Edison Company acted as host, taking the visitors to points of interest about New York in motor 'busses. To-day, entertained by the Pathe Freres Company, the exhibitors went up the Hudson to West Point on the steamer *Adirondack*.

VICE-PRESIDENTS MEET

President Neff Presides at Executive Session at Hotel Imperial on Monday

The national vice-presidents of the Motion Picture Exhibitors' League of America went into executive session Monday afternoon at the Hotel Imperial. They were delayed considerably in reaching their meeting place, but when they finally assembled they had a creditable representation of the various States.

M. A. Neff, president of the League, was in the chair and other national officers were present. J. Howard Bennett, of Baltimore, was appointed secretary pro tem. Various matters of routine were then taken up and considered, and suggestions were put into the form of recommendations for the national convention.

The organization of vice-presidents, while not strictly an executive committee for the

(Continued on page 30.)

JEANETTE A. COHEN,
Active in Planning Entertainment.

IRA M. LOWRY, GENERAL MANAGER LUBIN.

ROBERT L. MACNABB,
Chairman Exhibitors' Ladies Entertainment
Committee.



C. ROLTARE EGGLESTON, EDISON TALKING PICTURES



S. M. SPEDON, VITAGRAPH.



DON MHANNEY, ESSANAY.

SPEND THE WEEK AT GRAND CENTRAL PALACE

LEAGUE WEAKEST IN NEW YORK CITY

In Address at State Convention President Trigger Contrasts Up-State Progress with Metropolitan Apathy

The harmony which President M. A. Neff, of the Motion Picture Exhibitors' League, prophesies will mark this week's sessions of the National Convention, was in evidence at the forerunner of bigger events when about 150 members of the New York State branch of the League held their annual meeting at the Hotel Imperial last Saturday, with Samuel H. Trigger, president of the State organization, in the chair.

Regulation of the price charged for posters excited more discussion than any other subject introduced at the session, that lasted from 11 o'clock in the morning until 6:30 p.m., when the delegates, many of them accompanied by their wives, adjourned to the Red Room of the Imperial for dinner. No definite action was taken on the matter of posters, but it was agreed that a uniform rate at less than the prevailing figure should be demanded. In this respect the New York State exhibitors have gone on record as favoring legislation agitated by other State organizations. Two important committees were appointed, the Grievance Committee for the State of New York, of which Harry Marney, Buffalo, is chairman, and the Law and Legislation Committee.

The Grievance Committee is the outcome of an apparent need for a body whose particular duty shall be the consideration and settlement of troubles of whatever nature met by the exhibitor. The delegates look to it for work of great value in easing the way of the man who shows films.

These officers were chosen for the coming year: Samuel H. Trigger, New York, re-elected president; B. E. Cornell, Syracuse, re-elected first vice-president; H. L. Fox, Binghamton, second vice-president; W. A. Douque, Herkimer, secretary; John C. Davis, Bauderles, re-elected treasurer; Robert C. Whitten, New York, sergeant-at-arms. The important place of national vice-president will be filled by Joseph B. Friedman, Buffalo.

Delegates to the national convention, which opened at Grand Central Palace yesterday morning, were elected as follows: Frank S. Tichenor, William Hilkemeier, B. J. Macnab, Harry Marney, Eugene Elmore, H. W. Rosenthal, B. E. Cornell, J. C. Davis, Grant W. Anson, S. H. Trigger, H. L. Fox.

MRS. ROBERT LEE MACNAB,
Of Ladies' Reception Committee.

B. C. Gettle, W. A. Douque, M. Samuels, and J. F. Miller.

In the address with which President Trigger opened the convention he outlined the great advances made by the League in New York State during the past year. The first local, he said, was formed in Albany, and this soon inspired neighboring exhibitors in Troy, Schenectady, Cohoes, Watervliet, and Saratoga to fall in line with Local No. 2. Utica was the home of the third organization, and locals followed in Syracuse, Rochester, Buffalo, Elmira, Binghamton, and finally Oswego. All of these organizations are reported to be in a flourishing condition.

Surprisingly enough, the least optimistic part of Mr. Trigger's address had to do with New York city, where of the 800 exhibitors only 250 are in good standing in the New York local, and of these many are apathetic, he said. All efforts on the part of League officials have failed to awaken a keen interest in the benefits of organization. The speaker attributed this negative attitude to the uncertainty attending the fate of motion picture theaters in New York. Exhibitors, he declared, are constantly in fear of legislation that will drive their small houses out of business and consequently are making money while they can without counting a great deal on the future. On the other hand, Mr. Trigger pointed to the Exposition as proof of the strength of the active members of the New York organization. Arrangements for the Exposition and Convention have been in the hands of local men.

National President M. A. Neff next addressed the delegates, taking for the subject of a brief speech the work of the national organization since last year's convention in Chicago. The remainder of the session was devoted to a discussion of the poster matter and other business pertaining to the State branch, the appointing of committees and the election of officers and delegates. Next year's convention will be held in Buffalo, the second Tuesday in July.

Immediately after adjournment dinner was served at long flower-decorated tables placed in the handsome banquet hall at the Imperial. It was an informal gathering enlivened by vocal and instrumental music. Speech-making was omitted, for the delegates after a hard day's work were anxious to board the sight-seeing busses waiting outside the door. There were three of them, and filled to capacity they journeyed to Coney Island, not to return until the small hours of Sunday morning.

Delegations from the New York local met the visitors from up-State on their arrival by train and boat early Saturday morning. They came at different times and by different routes, so that a formal reception and the parade that had been spoken of were not possible. The Buffalo contingent, headed by R. C. Gettle, president of the Buffalo local, was much in evidence. Others in the Buffalo advance guard that arrived early and established headquarters at the Marlborough House, were J. F. Miller, J. B. Friedman, and Harry Marney. On Sunday they made good their claim to being the banner city in the State organization when more than 150 additional exhibitors from Buffalo appeared at the New York headquarters.

Most of the delegates to the State convention have remained in New York for the Exposition and national convention.

READY FOR VISITORS

The Vivaphone and Films Sales Company, 110 West Fortieth Street, invite you to call at their offices and let them show you what they have in their projecting room. Albert Blinkhorn ("Linkie") knows how to take care of you and will make your visit worth while.

Convention Programme

For Remainder of Week

WEDNESDAY, PATE-FRERES DAY.—Outing up the Hudson to West Point on the palatial steamer "Adirondack," leaving Pier 32, North River, at 10 A.M.

THURSDAY, KALEM DAY.—Entertainment at Offside Airdome Studio, N. J., leaving West Forty-second Street Ferry at noon, sharp.

THURSDAY NIGHT, JULY 10.—Reception and dance given by the Famous Players Film Company at their studio, 213 West Twenty-sixth Street. The studio of the Famous Players will be converted into a ballroom de luse. Every one in any way connected with the Exposition and Convention will be welcome.

FRIDAY, VITAGRAPH DAY.—A special train will leave Brooklyn Bridge on the Manhattan side at 1 P.M., and every ten minutes thereafter, to Elm Street Station, where the visitors will be met by "Pop Rock" and his official staff, proceeding to the Vitagraph Studio.

FRIDAY NIGHT.—From the Vitagraph Studio the visitors and Exhibitors' and Ladies' Entertainment Committees will go to Coney Island, where the motion picture exhibitors are to give a banquet or shore dinner at the Brighton Beach Casino and Shelbourne Hotel at 8 P.M., at which many notables and State and city officials, including many prominent speakers, will be the guests of the League.

SATURDAY.—Reserved for the Western manufacturers, Selig, Essanay, and Kleine, who are arranging for the comfort and pleasure of the delegates and their friends. It is expected to be a big surprise day.

William Hilkemeier, chairman of the Entertainment Committee, announces that all entertainments will be strictly informal. Tickets may be secured by applying to the Entertainment Committee.

WOMEN'S COMMITTEES

Members Appointed to Entertain Wives of the Visiting Exhibitors

Mr. and Mrs. Robert Lee Macnab, Mrs. F. M. Brandon, Jeanette A. Cohen, and Dorothy Kingdon, of the Ladies' Reception and Entertainment Committee, whose headquarters are at the Hotel Imperial, have planned excursions for delegates to the Moving Picture Convention and Exposition. Mr. Macnab is also chairman of the Entertainment Committee and Mrs. Macnab is vice-chairman.

Following is the complete list of the members of the committee and their assignments by States, to the score or more of sight-seeing cars detailed for pleasure jaunts during the Exposition:

Mrs. L. F. Blumenthal, Miss Edith Berry, New Jersey.

Miss Jeanette Ehrenberg, Miss Rena Doliva, Miss Margaret Norvell, Illinois.

Mrs. R. Markowitz, Mrs. William Brandt, Mrs. R. Sanders, North Carolina, South Carolina, Georgia, Florida.

Mrs. Robert L. Macnab, Miss Dorothy Kingdon, Mrs. J. E. Robin, Ohio.

Miss Ruth Allen, Miss Ernel, Virginia, West Virginia, Indiana.

Miss Jeanette A. Cohen, Miss Marion Brandon, Mrs. A. E. Cobb, Miss Foster, Kentucky, Tennessee, Louisiana, Alabama.

Miss Helen Barthell, Miss Henrietta Baunfreund, Miss I. Buggie, Delaware, Maryland, District of Columbia, Pennsylvania.

Miss Adeline Beldner, Miss May Weston, New England States.

Miss Sydelie Fish, New Hampshire, Vermont, Massachusetts, Connecticut, Maine.

Mrs. R. Stria, Mrs. I. Leatherberry, New York.
Mrs. Agnes Cameron, Mrs. A. A. Corn, Missouri, Arkansas, Texas.

HEARINGS RESUMED

Government to Call Last of Witnesses in Patents Company Case

Hearings in the government suit against the Patents Company were resumed, in New York, on Monday, before Edward Hacker, examiner. By the end of the week Edwin P. Grosvenor, special assistant to the attorney-general, expects to introduce the testimony of forty witnesses as the government's final chapter of evidence.

The witnesses will include M. A. Neff, of Cincinnati, president of the Motion Picture Exhibitors' League; Carl Laemmle, of New York, president of the Universal Film Company, and numerous exhibitors and managers of moving picture rental exchanges from various parts of the country.

When the testimony is in, the case will be continued until Fall, when the defense will submit its evidence.

ECLECTIC IN NEW OFFICES

The Eclectic Film Company, with K. W. Linn and M. Russell, of Paris, in charge, are making special preparations for the entertainment of visitors at their new offices, 110 West Fortieth Street. Their projecting room has been equipped with an up-to-date ventilating system and is one of the coolest places in town.

It will be well worth your while to have them show you that wonderful film, "Les Miserables," while you are in town, as it is almost worth a special trip to New York to look at it.

TWO MORE FOR RELIANCE

Two more victories have been added to the record of the Reliance ball players. On Saturday, June 22, Reliance defeated Solas at Lenox Oval, 12 to 1, and on the Sunday following Elclair was beaten on the Jersey City grounds, 10 to 4.

MRS. F. M. BRANDON,
On Executive Board of Women's Committees

THE EVOLUTION OF THE MOTION PICTURE

VI—LOOKING INTO THE FUTURE WITH THOMAS A. EDISON

An Exclusive Interview With the Master Inventor
The Sixth of a Series of Articles on the Motion Picture

By FREDERICK JAMES SMITH

THOMAS ALVA EDISON is one of the great men of all time. Since the dawn of history mankind has largely found fame in four fields of labor: war, literature, political intrigue, and invention. Yet the inventor stands pre-eminent. His perfected creations mean actual forward steps of utility for all the world.

Out in his laboratory at West Orange, N. J., Mr. Edison is daily laboring. The sixty-six years of his life have been devoted to humanity. To his genius are due the perfected duplex and quadruplex telegraph, the incandescent electric light, the fundamental systems of generating, regulating, distributing and measuring electric current for light, heat and power, the telephone transmitter, the phonograph, the motion picture and a host of other useful inventions. Not content, he still works for the sheer joy of it—delving into the future and transforming his dreams into realities.

Mr. Edison is a man of dynamic energy and dominant personality. His face is strong and vigorous. One forgets his silvery hair in the power of his eyes. Reflected there, beneath the heavy, overhanging half-gray eyebrows, is the meditating thought of the dreamer coupled with the shrewd insight of the doer. There is a strong note of preoccupation in his glance. He is aloof from the whirl of the present. When he walks he moves hurriedly, as if to guard against the loss of a single moment.

Yet there was no trace of hurry about the master inventor—the only man to equal Napoleon in making every second count—as he greeted me, leaned back comfortably in his chair, selected a long cigar and lighted it. Mr. Edison is rather deaf and so I had previously prepared a few questions generally outlining my interview. The inventor perused them and, when he had concluded, smoked thoughtfully for a few moments.

"I like to have questions," he said. "I haven't time for long interviews." Mr. Edison spoke with finality, yet he smiled at the same moment.

"Better photography, better actors and better technique in the studios, as well as the combination of

manufacturers to prevent the marketing of objectionable pictures through censorship, have been the great advance strides in motion pictures," Mr. Edison began.

He gazed for a moment into the circling clouds of cigar smoke.

"The moving picture will endure as long as poor people exist," the inventor continued. "It fills the same want in the lives of the masses that the five-cent trolley car filled. The motion picture fits into their income. The workers deserve and must have more amusement than the richer folk, who are able to afford the regular theater and other expensive pleasures."

Mr. Edison firmly believes that the film is a mighty lever for good. "The motion picture is the great educator of the poorer people. It incites their imagination by bringing the whole world before their eyes. It sets spectators thinking and raises their standard of living."

The inventor smoked on silently, as if mentally weighing the future.

"The next steps of advancement will center about better photography, with less flicker, the production of multiple reel screen dramas, colored pictures and possibly stereoscopic films with the effect of actual depth."

"We do not know yet how to attain the stereoscopic effect. I have no less than four suggestions a day from all parts of America, but not yet have I found one process which is practical."

"I have long been working on a method to secure photography in all natural colors in their right value." The wizard drew from his pocket a small strip of film—upon which a scene was reproduced in the tints of nature—and handed it to me.

"It is raw yet," Mr. Edison commented, "but it proves the possibility of color photography. We can take sixteen pictures a second. The Lumiere process requires several seconds for one picture. It is quite a technical feat to get motion photography in perfect coloring. Our Mr. Powrie has devoted five years to it and it is going to come. Then, with the stereoscopic effect, perfected talking pictures capable of operatic reproduction, and the elimination of the flicker, we shall have the whole thing."



THOMAS A. EDISON.

"All these improvements are very difficult. Still, there is nothing in reason but can be done. The things we cannot do are those of which we are ignorant. We will know more next year—for each year we advance."

"Do you think," I ventured to ask, "that the talking picture will displace the silent photoplay?"

"I do not think so," quickly responded Mr. Edison. "Both will be used. The talking picture, when perfected, will provide the poorer people with that other branch of entertainment, singing and music. We will see and hear little operettas, impossible with silent pictures."

"What is your estimation of the future educational value of pictures?" I asked.

"Books," declared the inventor with decision, "will soon be obsolete in the public schools. Scholars will be instructed through the eye. It is possible to teach every branch of human knowledge with the motion picture. Our school system will be completely changed inside of ten years."

"We have been working for some time on the school pictures. We have been studying and reproducing the life of the fly, mosquito, silk weaving moth, brown moth, gypsy moth, butterflies, scale and various other insects, as well as chemical crystallization. It proves conclusively the worth of motion pictures in chemistry, physics and other branches of study, making the scientific truths, difficult to understand from text books, plain and clear to children."

"I do not think every home will have its own projecting machine, although the wealthier people will possess them, no doubt. The cheapness of film entertainment is due to its popularity among the many. The expenses per capita are extremely small. In a home the cost would be very great. The future will see motion pictures more or less in the home, while in clubs, in theaters and in motion picture houses they will be most popular."

"The motion picture is destined to develop some of the most wonderful players in the world. The talking pictures demand and require good acting. The greatest evil I find lies in the poor voice accent of players. I have tried innumerable voices and the average of

(Continued on page 42)

"The motion picture will endure as long as poor people exist."

"The next steps of advancement will center about better photography, with less flicker, the production of multiple reel screen dramas, colored pictures and possibly stereoscopic films with the effect of actual depth."

"I have long been working on a method to secure photography in all natural colors in their right value . . . It is going to come."

"There is nothing in reason but can be done. The things we can not do are those of which we are ignorant. We will know more next year—for each year we advance."

"Books will soon be obsolete in the public schools. Scholars will be instructed through the eye."

"In the years to come . . . the technique of the picture will be so perfect that the great actors and actresses will live in their own homes, while their picture reproductions will travel and spread their art"



PICTURES DIVIDED INTO THREE GRADES



"THE SPECTATOR."

WHAT has been foreseen for a long time by some of the closest observers of motion picture development is now taking place—the crystallization of the art and business into classes or grades. I think it was Lee Dougherty who first predicted to me some five or six years ago that such would be the natural evolution. There would be in time, he said, pictures and theaters for higher class film exhibition, as well as

pictures and theaters for the less exacting masses. And this is precisely what is happening. We can now discern quite clearly at least three distinct divisions. There are the five-cent houses, with pictures that appeal only to the least cultivated persons; (2) the ten to twenty cent theaters, that cater to the great middle class with films that are in a measure suited to their more critical demands, and (3) the regular theater, which is commencing to divide its time between stage productions and picture features of larger pretensions, which may be designated as greater-features.

Let us consider these divisions in the order of their mention. The five-cent theater has its legitimate field. It was, in fact, the forerunner of all the rest in obtaining a fixed hold on public favor. If we still find in it much that is rubbish, measured by accepted standards of motion picture art, let us not look at the situation too gloomily. Let us remember that not so long ago all picture drama was rubbish. If some of the makers who cater to this part of the public are still too much engaged in the game of skinning your partner to give intelligent attention to the problem of putting out good pictures, it is only fair to assume that they will be forced eventually to adopt a wiser policy, for there are those in competition with them who are steadily raising the standard of five-cent excellence and finding that it pays.

How the Demands of Varied Audiences Are Being Met by Manufacturers

By FRANK E. WOODS
("The Spectator")

How are the successful manufacturers in the cheapest field doing the trick? By the simple expedient of putting it up to the producing staff and permitting their public to be the judges. In a general way, it may be said, they have realized, as some others had before them, that few men of business capacity are qualified to discriminate nicely between good and bad stories or pictures. So they left it for their producing departments, without too many hampering restrictions, and the result has been better pictures and bigger profits. Like the publishing of a newspaper, it has been found that success lies more surely in a policy that keeps the business office within its own precincts and the office boy from editing the paper.

In the ten-cent division conditions are, I should say, very nearly at a standstill, so far as one-reel films are concerned. And this is hardly to be wondered at, since previous progress had been too rapid and pronounced to leave great room for advancement, except by slow stages. Indeed, it is a question if there has not been some retrogression in the standard of one-reel releases, due to the tendency to stretch the exceptional subjects into two or three reel features, leaving only the weaker plots for the single reels. However, as the regular releases and the features are seen in the same houses, the loss is not serious. Moreover, the danger of further neglecting the regular releases for the features has been foreseen by some of the manufacturers themselves, and they are seeking relief in the only logical way by endeavoring to strengthen the story writing end of the art. This means progress of the very best kind—progress at the fountain head.

The real danger that is apparent to every one who cares to reflect, in both the five and ten cent fields, is the abuse of the feature subject—a danger that I predicted long ago. Having found that features are

in demand, some manufacturers, in their haste to meet this demand, have turned out multiple reels by the simple process of stretching to two and three reels ordinary stories that are not worth over a reel for the telling. Other so-called features are put on with ridiculous haste. In a few studios they grind out this sort of stuff while you wait. Sometimes it happens this way: Somebody in the business office has a tip that some enterprising company is at work on a genuine feature, not subject, perhaps, to copyright. The business office touches the button and summons the scenario department. "Give us three reels on Macbeth by to-morrow," is the order. The next day another button calls a director, and in two weeks the picture is made. In a week or two more it is on the market, for the advertising had commenced with the first button. The result is that the really meritorious feature is forestalled and the public has been swindled, while the art has been given a black eye by another worthless production. Small wonder that conscientious feature producers are confining themselves to copyrighted material.

The success in the past of a few pretentious productions (which I have called greater-features) in touring the larger theaters, in much the same manner as traveling theatrical attractions, has now led up to the third and highest division into which motion picture production and exhibition is resolving itself. Recent combinations of established theatrical and picture firms, to be followed perhaps by others, promise a veritable flood of greater-features to tour the country. One combination will have six or eight directors, another two or three or more, while independent producers will tend to swell the number. All will work at an approximate speed of one greater-feature per month. In such wholesale methods it is not difficult for some to foresee a possible lowering of the whole standard at the outset. Plays may be pictured that have no claim on such distinction and that offer no reasonable opportunity for good photo drama. In such an event the public, which is always the court of last resort, may declare, "Oh, piffle! We can see better for ten cents." Result, a setback for the new field of pictures that may require months or years to repair. On the other hand, the character of the two film companies thus far announced as entering into combinations with big theatrical firms gives us every assurance that the greater-features they put out will be greater-features in fact as well as in name. For the good of the art, let us all hope so, at least.

ALL-STAR FEATURE COMPANY

Augustus Thomas is General Director of Combine to Film Successful Plays

Theatrical and motion picture men have combined again in the All-Star Feature Film Corporation, papers for which were filed with the Secretary of State in Albany last week.

These are the officers of the new combine: President, Harry R. Raver, American representative of Itala and an officer in the Exclusive Supply Corporation; vice-president, Archibald Selwyn; secretary, George L. Cooke, of the Metro Lithograph Company; treasurer, Philip Klein. Augustus Thomas will be the general director. A large studio has been secured

and work is underway on the first production, Augustus Thomas's Arizona.

Among other plays available for film adaptation are The Chorus Lady, The Traveling Salesman, The Country Boy, D'Arcy of the Guards, The Girl in the Taxi, The Grain of Dust, The Brass Bowl, The Aviator, The Wolf, Within the Law, Paid in Full, and Wild-fire.

POWERS A DIRECTOR

Carl Laemmle Continues as President in Universal Company Compromise

The court warning that if the affairs of the Universal Company were not settled a receiver would be appointed brought results last Thursday, when Carl Laemmle, president of the company, P. A. Powers and William H. Swanson came to a working agreement. Meanwhile the ownership of the Horaley stock will be decided by the courts without the business of the Universal Company being interfered with.

By the terms of the compromise, Mr. Laemmle continues as president, Mr. Powers replaces Mr. Swanson on the Board of Directors, the other members of which are Mr. Laemmle, Waldo G. Morse, R. H. Cochrane, and W. H. Swanson, the office of vice-president is left vacant, and R. H. Cochrane is secretary and treasurer. Powers and Swanson exchanges will be supplied by the Universal Company as heretofore and the books of the company will be returned.

BESSIE LEARN WEDS

The marriage of Bessie Learn, one of the Edison Company's favorite players, and J. Roy Prosser, formerly an actor and now in the real estate business, was announced last week. The wedding took place in Jersey City several weeks ago, but was kept a secret until last Friday, when announcements were received by Miss Learn's fellow workers at the studio. They held a celebration in her honor. Before appearing in pictures Miss Learn played child parts in support of a number of prominent stars. Mr. Prosser's last stage appearance was in Brewster's Millions.

PACIFIC COMPANY AND MILES BROTHERS

The Pacific Feature Film Company has consolidated with Miles Brothers, one of the first motion picture concerns to be established on the Pacific Coast. Sol. L. Lesser, who will occupy a prominent place in

the new alliance, says that all concerned confidently expect an increase in the feature business controlled by the Pacific Company.

TWO COMING THANHOUSER'S

The Thanhouser Company has prepared for release at an early date two films, widely different in character, but both more than ordinarily interesting, if we may trust advance announcements. The first, to be shown July 13, features the Thanhouser Kidlet in pictures taken at the recent stage children's May Day party in Central Park, New York. The May Day is an annual affair arranged by prominent theatrical women, headed by Mrs. William Harris and Mrs. Anna V. Morrison.

The other interesting announcement concerns the film adaptation of Tannhauser, to be released July 15. Marguerite Snow and James Cruss have the principal parts in the production, assisted by Flo La Badie and William Russell.



LOTTIE BRISCOE AND HER LAMB, They Appear Together in Lubin Films.



W. C. TOOMEY, Vice-President Mutual Company.



FANTOMAS, GAUMONT FEATURE.

BIOGRAPH PLAYERS MISSED

Stephen Smith is going to Santa Monica with Western Vitagraph

LOS ANGELES (Special).—The violent halation undoubtedly noted at the First International Exposition of the Motion Picture Art is easily explained. The congenial "Bill" Horn, representative of The Photoplayers and a leading exhibitor of Los Angeles, is among those present. His radiating smile and general make-up have caused many a well-trained camera to blink. Mr. Horn, one of the newly elected officials of The Photoplayers, is an exhibit in himself, of which every member here is justly proud. The departure of the Biograph Company leaves quite a gap in the local colony. The company took ninety-one people and three carloads of effects. It is said the players will return late in August or during September. Several Californians went with the company to New York. Among these were Fred and Bob Burns, the acting cowboys, two of the finest appearing chaps in

the riding end of the film game, and able to deliver any kind of a thriller with rope, gun or horse. Eagle Eye, the Indian, formerly with the Western Vitagraph, whose make-up as a Chinaman has deceived the critics several times into writing him as a genuine Oriental, also was taken along. Eagle Eye also impersonates a Mexican bandit with remarkable accuracy. Miss Pierce—first name minus—was another of the sunland passengers. She played the flirtatious, blasé woman in the remarkable Biograph, The Mothering Heart, recently released. Directors Dell Henderson and Tony O'Sullivan left with yearning backward glances, for the climate of balmy breezes, perpetual summering gardens and semi-tropic landscaping has them enslaved. The train also took from us one of the foremost favorites of the entire colony, Henry Waltham, whose minstrelsy in the mystic lights and shadows of the screen weaves such wondrous harmonies from the jangled chords of human emotions.

One of the Biograph force who did not go was Henry B. Schultz, the remarkable master of development. He will mix his

potions and weird concoctions for the New York Motion Picture Company, having ceded to that organization just before the time of departure. The Schultz formula has turned out remarkable film for the Biograph. Will it work for some other company?

Stephen Smith, brother of A. E. Smith, of the Vitagraph, is coming to the Coast to handle the finances of the Western Vitagraph studio, at Santa Monica, under Rollin S. Sturgeon, general manager. A new leading man named Lincoln also is scheduled to come.

Director Bert Bracken, of the local Lubin branch, had a strenuous experience at San Pedro harbor, last week, which almost cost him a picture. He was putting on a sea story and had a vessel under contract. After concluding all but three shipboard scenes, he found the craft missing. Inquiry developed the fact that it had sailed. Engaging a tug, Bracken put forth in hot pursuit. He overtook the availing craft sixty miles up the coast, and, after quite an array of language, succeeded in capturing the vessel. It seems that the crew had engaged in the occupation of embarking as much San Pedro liquor as possible until the captain sailed to remove his pets from temptation. The picture was concluded finally. The new studio of the Lubin branch is Broadway, Los Angeles. Manager Wilbert Melville is getting results with his companies.

Ford Sterling, the comedian, is able to be out after his experience with exploding bombshells in a closed taxicab. Both hands are in bandages, and the wrist, burned to the bone by the powder, still is very painful. However, he can dance a rag with the best of them at present.

Collin Campbell, at Selig's, has just completed an allegory called Hope. It opens with a reproduction of Watts's painting of a blindfolded girl, sitting on top of the world, playing a harp with one string, and follows that line of suggestion. The story, as evolved by Mr. Campbell, is beautiful and impressive. Bessie Eytan played the title role.

In addition to a crowd of film players, The Photoplayers entertained Gus Edwards, his singing boys and girls; the Passing Show of 1913 company, including Manager Charles Ross, Eugene Howard, Willie Howard, Trisxie Friganza, Louise Brunnell, Clarence Harvey and Ernest Clare, Al Hockey, George Reed, and other well-known vaudevillians. The occasion was the monthly special. It was a very large, wide night, with entertainment galore. Special Photoplayers numbers were rendered by the visiting guests, prepared especially for the occasion. Four new members of the Board of Control have been elected as follows: Henry Otto, Al Filson, James Crosby and Jack O'Brien. W. E. Wing.

PASS FILM ORDINANCE

Mayor Gaynor Pleased by Aldermen's Passage of Moving Picture Measure

The original Folks moving picture ordinance, with an amendment added by Alderman Dowling, which provides that only moving picture houses of twenty or more feet in width shall have galleries, was passed by the New York Aldermen last week, and, being approved by Mayor Gaynor, will become a law. After a stormy session the vote stood 58 to 5 in favor of the bill.

The needed legislation was brought about by the following letter which Mayor Gaynor wrote to Alderman Dowling:

"It is now going on four years since I took the matter up. Finally I had a commission appointed which framed an ordinance. That ordinance was sent by me to your board in December, 1911, and in some way was given the name of a member of your board as though he was the author or sponsor of it. That has been one of the stumbling blocks in the way of passing the ordinance. Those who took charge of the ordinance to pass it have been unable to do so. The reasons are very obvious to me and I suppose to others. The mismanagement has been continuous. That is why I now, as Mayor, make an appeal to you to take charge of the ordinance and have it passed if possible. If you enter upon the work I shall be at least satisfied of your competency, and your absolute good faith in the matter."

After the passage of the bill Mayor Gaynor said:

"I am glad that the moving picture ordinance has been passed at last. What a pity it was not passed three years or more ago! Meanwhile a large number of moving picture places have been built and equipped without the requirements and restraints of an ordinance. It is too bad. But most things worth the while take time and patience. We now have in this city a moving picture ordinance that will serve as a model to all the cities of the country. It was framed by a commission of experts which I appointed for the purpose. There is no greater solace and comfort to the people of the city than these moving picture shows. And they are great teachers. And there is not so much as one indecent or immoral picture shown in the city. And now that we have this ordinance, we have the health and safety and morals of everybody who attends these places completely safeguarded. Yes, this is one of the nights that I leave the City Hall happy, if I am ever otherwise than happy."

UTAH EXHIBITORS' LEAGUE

Motion picture exhibitors of Utah have formed a State branch of the Exhibitors' League. The organization was effected at a recent meeting in Salt Lake City.

E. J. Rhoads, of Eureka, was temporary chairman of the meeting and George M. Blackburn, of Salt Lake City, was temporary secretary. Permanent officers were chosen as follows: A. J. Davis, Salt Lake City, president; J. S. Barlow, of Murray, vice-president; A. L. Stallings, of Spanish Fork, secretary and treasurer.

The members of this newly formed organization are Clifton Pierce, American Fork; John Morley, Jr., Eureka; John T. Horn, Logan; W. G. Griffith, Smithfield; W. E. Anderson, Price; George Paul, Preston; C. G. Perrington, Mount Pleasant; G. H. Done, Payson; Charles Kent, Salt Lake; C. W. Hill, Milford; A. L. Jones and D. L. Lovett, Bingham; D. W. Wilkinson, Cedar City; W. N. Boyden, Coalville; A. O. H. Garr, Elsinore; Nathan Cole, Ephraim; Young Brothers, Fairview; A. B. Manassa, Garland; Hammond Brothers, Ranchville; Roper and Whiten, Goshen; S. N. Duggins, Gunnison; George Ball, Helper; G. B. Garf, Lehi; Earl McIntyre, Mammoth; Thomas Ransom, Monroe; Silas Brown, Midvale; Edgar Bradley, Monroe; A. B. Dewey, Park City; B. B. Wallick, Price, and J. B. Baxter, Spring City.

WHERE MOTION PICTURES CAME FROM

Rapid Photographs as Conceived

Did it ever occur to any one that moving pictures are a very forcible refutation of the old adage that nothing good comes of idleness? They were born, like a good many other things, at a casual moment. And it happened not so long ago, either, but that a father could have told about it to his son from first-hand knowledge. Yet the time is far enough gone to mellow the pleasing old tradition of its origin—that has something about it akin to the ancient, half-apocryphal tales of Theophrastus that cer-

by Edward Muybridge in 1872

titles. They were interested in a little problem, proposed by Sir John, of showing both sides of a shilling at once. Babbage held the shilling before a mirror. But clever as that was, it did not satisfy his companion, who pointed out that the reflection had to be viewed at an oblique and hence false angle. His own attempt was to spin the shilling upon the table at eye level. It was a false demonstration, done as an amusing trick, but it created the illusion that makes all moving pictures possible, a curious phenomenon due to a natural persistence and comparative slowness of vision. Babbage described this effect to his friend, Dr. Fittou, who acted on the principle and constructed a rotating disk, upon one side of which was drawn a bird and upon the other an empty cage. When this was set into operation, the bird apparently sat in the cage.

From this it was a short step to the zoetrope, or "wheel of life," such as the good captain in the "Bab Ballads" provided for the entertainment of his crew. This was a revolving cylinder containing continuous bands of silhouettes in successive stages of motion, inside. When this was spun around and viewed through vertical slots in the sides, the black figures had the appearance of motion.

In 1872, Edward Muybridge, an English photographer living in Oakland as some say, and as others say in San Francisco, conceived the idea that rapid photographs of a moving object taken at short distances would record it in every position. It was at a time when there was much discussion in art circles over the work of Meissonier, and incidentally of ancient Greek sculpture, the issue being as to whether or not a running horse ever had all four feet simultaneously off the ground during his progress. Muybridge received permission to experiment upon the horses of Leland Stanford (then Governor of California), as they exercised upon a private track. With twenty-four cameras placed at intervals for about a tenth of a mile, the shutter of each snapped consecutively by a thread being broken by a passing horse, he succeeded in getting a very fair analysis of movement. Most important, when these pictures were placed in sequence one upon another, and sprung smartly from between forefinger and thumb, the action of the subject was seemingly reproduced.

The idea was of course productive of a great deal of experiment, but the moving picture remained a scientific toy until 1889, when Thomas A. Edison secured the flexible film for which he had been delaying the exhibition of his kinetoscope. It was made by Eastman and Walker, two American photographers with whom the line of pioneers in the early history of moving pictures probably ended.

ARTHUR EDWIN KNOWS.



EDWARD MUYBRIDGE.
The Father of Motion Pictures.

tain honest materialists of to-day decline to admit—and to give room for a deal of interesting speculation.

Some archaeologists may find proof that the idea of recording motion, which is certainly not new, may be identified with the birth of fine art, but that is too far off for casual thought. It is much better, much more to the purpose, it would seem, to trace it from that time when it embarked as a new form. It is at that point that tradition places its genesis.

In 1826, so the story goes, in England, two worthy gentlemen sat at a table for a purpose with which no one of to-day has any concern. One was Sir John Herschel, the astronomer; the other was Charles Babbage, the mathematician. An ideal combination of imagery and fact, for one thought of things in this air, while the other calculated only in cold, specific quan-

EMPIRE BRAND COMING

Beginning Sept. 1, the New York Motion Picture Company, which now produces Kay-Bee, Broncho, and Keystone films, will release Empire films. This is a new brand which will be produced by the New York Motion Picture Company in accordance with its contract with the Mutual Film Corporation, made several weeks ago, by the terms of which the present output of six reels is to be increased to twelve reels.

Under the Empire brand one two-reel film will be released a week. The other four reels a week, which must be on the Mutual programme by the first of the year, will be added, one or two reels at a time. Empire pictures will be Puritan and naval subjects. The New York Motion Picture Company has made several very spectacular Puritan costume pictures, which will go under the new name.

GAUMONT "FANTOMAS" SERIES

The second release in the Gaumont series of Fantomas detective pictures soon will be on the market. The first two productions in this series are called Fantomas, the Phantom Crook, and Fantomas Under the Shadow of the Guillotine.



"ASHES," TWO-REEL RELIANCE.

CHAIN OF THEATERS

Joe Weber's Photo Plays Company is incorporated in New York

A charter has been granted to the Joe Weber's Photo Plays Company, incorporated under the laws of the State of New York, with a capitalization of \$750,000. This new corporation is to own and manage a chain of moving picture theaters, and it will be the first operation in this field of such large proportions.

The directors are Joseph M. Weber, of Weber and Fields; Morris Rose, an insurance and real estate broker in the Times Building, and P. A. Powers, the moving picture operator, with offices in the Candler Building.

A number of companies have considered taking advantage of the profits to be made by controlling a chain of theaters, but it remained for Mr. Weber, with his theatrical experience, and Mr. Powers, with his knowledge of the moving picture business, to agree on a plan which will be watched with interest.

ECLECTIC PROTECTS RIGHTS

After the Eclectic Film Company had secured a copyright on their five-reel production, *The Mysteries of Paris*, they were greatly surprised to learn of a copy of the film being shown in some parts of the country. Upon getting definite information to the effect that the Bijou Dream Theater, Euclid Avenue, Cleveland, Ohio, had completed arrangements for showing *The Mysteries of Paris* on June 2, 3 and 4, the Eclectic Film Company immediately got busy and placed the prosecution of their rights into the hands of their attorneys, who proceeded to Cleveland and started suit against the infringers. Judge Day, of the United States District Court, granted a writ for replaying the infringing film, which was seized by United States Marshal Sanning, together with all the posters that were found on the premises.

The Eclectic Company have decided to fight this case to a finish, and will also proceed against any other copy of an infringing film that may show up anywhere in the country. The Eclectic Company wishes to assure its customers that they will give absolute protection on all their copyrighted features, and that buyers are assured that if their films are interfered with by piratical copies, that the Eclectic Company will spare no effort and expense to have same seized forthwith, no matter where they may be shown.

"A VIRGINIA FEUD"

The magnificent scenery of the Blue Ridge mountains composes the background for a Kalem drama, *A Virginia Feud*, to be released Aug. 2. A novel theme has been chosen for the story, that deals with mountaineers. The central characters are played by Henry Hallam, James B. Ross, James Vincent, and Alice Hollister. Robert Virginia directed the production. Special one, three and six sheet lithographs in four colors have been provided.

KINEMACOLOR GETS RIGHTS

Charles Urban has secured universal rights to reproduce in Kinemacolor Maeterlinck's sacred drama, *Mary Magdalene*, and will shortly commence filming it in Paris. *Madame Maeterlinck* will sustain the important title-role, in which she has previously appeared with distinction. It is hoped that the production will be ready for presentation in London, at existing Kinemacolor houses and an additional theater yet to be taken, in the early Autumn. Mr. Urban has also acquired rights with regard to the same author's remarkable play, *The Blue Bird*.



MAURICE COSTELLO SURROUNDED BY CINES COMPANY.

GOSSIP OF THE STUDIOS

WINNIFRED GREENWOOD, late leading lady with the Selig Stock, at Chicago, last week delivered moving-picture lectures at South Bend, Ind., and nearby towns, with a signal success. She lectured on the films of Pauline Cushman, the Federal spy, and Belle Boyd, the spy of the Confederacy, in which she assumed the title roles with distinction. Miss Greenwood has several offers, and has gone East, where she will probably close for the season.

LAST week, in Chicago, the leaders of the Suffragette movement attended the Buffalo Bill Wild West Show, witnessed with astonishment the woeful marksmanship of Pawnee Bill, and then made themselves "marks" for a moving picture camera man; but the weather was so blistering hot, the operator declared that his film was melting in the box, and was in a highly dangerous and inflammable condition. So the picture-making was indefinitely postponed.

HARRIET NOTTER, the new ingenue of the Selig Stock Company, has stepped into sudden favor. She was formerly associated with the Singer and Askins light operatic attractions, and had a singing part in *The Girl at the Gate*.

WILLIAM WALCOTT, late of the Cohan's Broadway Jones company, has joined the Selig forces.

SUPERINTENDENT THOMAS PERSONS, of the Selig Company, will personally conduct a number of the leading people of the stock organization to California on July 15. Among those listed for the journey are Charles Cleary, William Stowell, Harry Lonsdale, William Walcott, LaFayette McKee, Ralph Murallo, Miss Pierce, Harriet

Notter, Joe Hasleton, Lillian Leighton, Hardee Kirkland, Mesara, Carson, Newman, Walker, Steiner and Allen. The organization will travel on a special car, together with a baggage car and a scene car.

THE brothers Farnum, during the coming week, will begin work on the big pictorial version of Rex Beach's story, *The Spoilers*, which will be produced in elaborate fashion by the Selig Company in California.

OSCAR EAGLE, the leading producer of the Selig Company, has completely recovered his health, and declares he never felt more fit. He expresses his constant surprise and gratification over the fine available locations for making pictures in and about Chicago. He just completed a very beautiful film with the environment of Riverside. This spot is one of the historic suburbs in Chicago, where the first homes of wealth were reared after the great fire that almost eliminated Chicago from the map.

LOTTIE PICKFORD, one of the Pilot's leading moving picture actresses, is now turning to literary channels. Miss Pickford lives near a large airdome, and is well known by the majority of the population in that vicinity. The airdome management, learning that Lottie was appearing in Pilot films, immediately put them on its programme, and invited Miss Pickford to come and make a speech every time a Pilot is run. Lottie says making speeches is nearly as bad as writing scenarios.

JAMES HARRISON, of the *Flying A Players*, has been on the sick list for the past two weeks suffering from ptomaine poisoning contracted in a restaurant while on a recent visit to Los Angeles.

FREDERIC CAVENS, fencing master, who is

a graduate of the Normal Military Fencing School of Brussels, Belgium, has been engaged to instruct all actors of the American company in the use of the rapier, broadsword, etc.

RICHARD SPENCER, scenario editor of the New York Motion Picture Corporation, will be in New York the latter part of July on a brief vacation from the Coast. He is one of the best-informed technical editors of the silent drama, and has to his credit many of the feature successes of the past year.

MABEL NORMAND has taken a brief respite from her strenuous duties at the Keystone Studio, and, instead of falling out of aeroplanes, riding in mile-a-minute automobiles, and plunging from dizzy heights into the water, a few of the stunts which she performs in the films, Mabel is quietly resting in San Francisco.

ROBERT DROUET is a new and valuable acquisition to the Lubin stock companies. Mr. Drouet has been before the public for many years. As a leading man he has supported Mrs. Patrick Campbell, Viola Allen, Mary Mannering, Blanche Walsh and a half dozen other popular stars. In *The Conflict* he was himself a star and won distinction. He has written six plays that have achieved success and claims to have many more on file ready for prospective producers. He is a born American of French and Irish parentage. A young giant in stature, he is a typical moving picture leading man and doubtless will attract the attention of the public.

THE little four-year-old star, Runa Hodgson, who is being presented in a series of Runa pictures by the Reliance Company, has been appearing for the past week in the larger moving picture theaters in Boston and several other New England cities.

THE KINEMACOLOR Company has arranged with Theodore Fricbus and Priscilla Knowles, of the Academy of Music Stock company, for a series of off-stage pictures. These films will show the popular players at their homes, at rehearsals and engaged in their favorite recreations. They will be screened at theaters on the William Fox circuit.

WILLIAM H. BARWALD has been engaged by the Satek Film Company, located at Austin, Tex., as producing director. The company releases three-reel features only. In his second production, *The Devil's Weapon*, Mr. Barwald used a full regiment of soldiers.

UNIVERSAL CITY is to have a woman mayor—Lois Weber, the only woman motion picture director in the world. A. M. Kennedy, former manager of the Pacific Coast studios of the Universal Film Company, was elected mayor of Universal City recently. A few days ago he resigned and left for Calgary, Can., leaving Universal City without a mayor. The council, at its regular meeting next week, will appoint Miss Weber to fill the vacancy. At the municipal election she was defeated for mayor by Mr. Kennedy by only fifteen votes. Miss Weber in private life is Mrs. Phillips Smalley.



SCENES FROM SELIG'S TWO-REEL PICTURE, "A WILD RIDE," TO BE RELEASED JULY 12.

FEATURE FILMS ON THE MARKET

The Mothering Heart (Biograph, June 31).—When it was announced some weeks ago that the Biograph Company would release a photoplay of two-reel length, a considerable stir of pleasant anticipation was experienced among those interested in the Locomotive pictures. The Biograph Company has long had the enviable reputation of doing things well, and it has, at least, lived up to the reputation with *The Mothering Heart*. After due reflection we are convinced that it is one of the most notable productions from an artistic standpoint. The Biograph Company has made Lillian Gish, as the little mother, while showing extreme youth, interpret her part with pleasing taste and remarkable intelligence. There are moments when the pose which she is caused to assume seems to bear out too plainly a conscious purpose on her part. Some of her attitudes of a blank, unseeing nature when the heart is torn with grief, seem to be held a bit too long for the best effect. But she has sincerity and, altogether, she is charming. Walter Miller, in the role of the young husband, who is led astray only to repent, and return because of parenthood properly realized, exhibits a splendid personality all his own, while in saying much when we consider the present tendency among some picture players to copy one another. The basic theme is not wholly new to us; we have seen it handled before in diverse ways, but in such a scene as we have at the close of this picture where the two estranged parents lean over the crib where lies the cold form of the baby, we have another evidence of the Biograph's ability to successfully manage a most delicate situation. For the girl to have accepted the man back on his first show of repentance would have been disastrous; but the need of him and his full regeneration are clearly shown in the final working out. It is nota-

and skill, adding greatly to the interest of the picture. The supporting cast is good. Many of the scenes, taken close to nature, beautifully and ably portray the life and customs of the times. The camera man deserves mention for the almost perfect photography. W. H. A.

The Tiger Lily (Vitaphone, July 2).—The story told in this three-reel special is less novel than its treatment. In fact, the frequent and always startling introduction of a full-grown tiger supplies a large share of the excitement, and it is surprising enough to see this beast scamper around in a drawing-room full of people, or submit to the fondling of its mistress, Julia Swayne Gordon, a courageous actress, to say the least. And she plays her part, that of an actress whose nature is supposed to be tigerish, extremely well. It is an unattractive role, and easily the most important and difficult one in the production, but that does not detract from the credit belonging to L. Rogers Lyman, Charles Kent, James Morrison, Edith Hallen, and others in an entirely competent cast. In the matters of settings, costumes, and photography, the production is beyond criticism. The story, devised to feature the aforementioned tiger, opens with the introduction of Morris, a ballet master, his wife, Cleo, and their little daughter, Nina. Cleo is at once seen to be a heartless sort of woman, full of dangerous whims, and it is no surprise when she slopes with a handsome admirer. Just at this time the ballet master is caught under falling scenery and made an invalid for life. Years elapse. Nina has grown to be a beautiful girl, and Cleo, now divorced, aims to ensnare Sidney Bretton, a young artist, who is easily charmed. She asks his advice concerning a fancy dress ball costume, and he tells her to represent a tiger lily. To carry out the effect and create

take her by the law and save her from the other she will give herself to him wholly. A quarrel follows, and the two men retreat to the open woods to fight it out. Stone, the victor, returns and commands her to be ready to depart. Leaving a note of farewell they make a dash to reach a minister. This marks the first step in the reformation of the man brute. The girl, however, fearful of the brute as she had first known him, refused to yield more than obedience to him. Margaret's brother learns of her whereabouts, goes to her, and takes her home, leaving the husband wounded from a bullet shot by him, his former friend, and heart-broken. Back home the girl becomes a mother, and with this comes the realization that the man she has left means much to her. It is the child which makes the great call for reconciliation and from the brute a man is born. There is a resemblance between this story and that of *The Great Divide* by William V. Moody, but be that as it may, the picture is a creditable achievement, possessing that which will appeal to an audience as matter how mixed. Barbara Tennant, cast as Margaret Worthington, the girl, discloses the natural vivacity and matured art for such a part. Guy Hedlund does the poorest work in the company as the brother. His interpretation is harsh to a disagreeable point. Helen Marten plays the sister, and Julia Stuart the mother. The settings and general atmosphere are good, and the photography throughout is well up to the standard. G.

The Smare of Fate (Vitaphone, June 23).—Without the fine taste and excellent skill exercised in the staging and acting of this three-reel Vitaphone drama, it is very probable that the story would fall of any strong appeal. The story is told in the tragic vein which befalls these people of selfish purposes, of the

than any other three men put together. Truly, it is the most conventional picture we have seen for a long time. After the many splendid films from the Bison Company, this one is a disappointment. At least some effort should be made to adhere to historical facts when making an historical picture, even if the story does not amount to much. G.

The Crimson Stain (Kay-Bee, July 4).—Reviewing this three-part drama without captions makes careful criticism difficult. Two veterans of the Mexican War quarrel. Their children elope and secretly marry. When the young man comes by night to see his wife, the father shoots him. The second reel shows the wife with a little baby, which she leaves at her father's door. An overseer, who has been cruelly treated by the father, sees the wife leave the child. The overseer is in love with a mulatto girl. Twenty years pass. The baby has grown up, and looks exactly like her mother. A Confederate officer is in love with her, and a wedding is to take place, when the revengeful overseer appears, declaring that the girl is the mulatto's daughter. The mulatto's deathbed confession sets things right, and the old man for the first time knows the girl is his grand-daughter. This is curious, as the girl looks identically like his daughter. He never appears to notice the resemblance. Several battle scenes are introduced. Battle scenes are seen to have less of a bearing upon the story than in the early days of the Civil War drama. One suspects that when a mimic conflict is staged, a lot of battle scenes are photographed, and then distributed among a number of dramas. We do not say that this is so, or that it alone applies to this company, we merely hint that it is a possibility. In a number of Kay-Bee pictures, for instance, the same



SCENES FROM SELIG'S DRAMA, "THE NEVER TO RETURN ROAD," WRITTEN BY MRS. OTIS SKINNER.

worthy that all the principal scenes in the picture are done close up to the camera, and some of the photographic coloring is beautiful. Particularly in this true of the scene. "The New Light." One of the most remarkable scenes we have seen for atmosphere and completeness of detail is the cabinet case. It is a picture that grows upon one with reflection. G.

The Wife of Cain (Helen Gardner Picture Players, State Rights).—Cain went and dwelt in the land of Nod and took unto himself a wife. This far-away theme furnishes the subject matter for one of the best feature pictures we have had the pleasure of seeing this year. The *Wife of Cain*, which is the name given this picture by its author, Charles L. Chaplin, was produced in three reels by the Helen Gardner Picture Players at their new studio in Tuxedo, N. Y., under the direction of the author. Miss Gardner and her company are deserving of much credit for the work displayed in this picture, which is even superior to their previous production, *Geometra*. The first scenes show Cain, a tiller of the ground, and Abel, a keeper of sheep, making their offering. These are followed closely by the quarrel between the brothers resulting in the slaying of Abel, and a mark was set upon Cain as a punishment for his sin and he became a fugitive and a vagabond on the earth. The author then carries the story very consistently through several scenes until the meeting of Cain and Eve, a maiden of the land of Nod, who is betrothed, much against her will, to Sheban, a renegade individual already having a wife, Cain and Eve, after many meetings, fall in love, but Eve refuses to marry him while the mark of sin remains upon his forehead. Before he can expiate his sin, however, Eve is wedded to Sheban, in a very beautiful scene. In the scene that follows almost immediately Sheban is killed by his first wife, who causes defection. The crime is charged to Cain; he is thrown into a pit. Eve is later thrown into the pit as an accomplice. While in captivity Cain is observed of his guilt by the disappearance of the mark on his brow. The captives are freed and "Cain buildeth a city." Miss Gardner in the role of Eve is given ample scope for the display of her remarkable talent and grace. Cain and Sheban are played with much expression

a sensation she borrows a tiger to accompany her. She takes a liking to the tiger, purchases it, and thereafter it is her born companion. Events lead up to the meeting of Sidney and Nina, with whom he falls in love at first sight. Cleo is wildly jealous, and plans to have the tiger kill the girl. The final reel with a burning house, the tiger about to pounce upon Nina, before Cleo learns that she is on the point of murdering her own daughter, and finally the rescue of every one but the scheming woman furnishes plenty of excitement. Altogether it is a first-rate melodrama. D.

The Greater Call (Relair, July 23).—Produced in three parts under favorable atmospheric and scenic conditions, this virile picture drama of the West might well be tagged the masterpiece of the Relair Company. Having a substantial theme disclosed in a finely wrought plot with striking character delineations of the proverbial Western, had men by J. V. Johnston and O. A. O. Land with climaxes that are vigorous and harmonious to the whole, the picture cannot but fail to impress itself upon the spectator. Mr. Land, who directed the picture, is also credited with writing it. The story opens in New York. We are introduced to Mrs. Worthington, a society woman, who is disturbed over the fact that her daughter refuses to marry for the sole object of money. An angry father who steals the girl away from his son to gratify his temporal desires, and the mother who marries her daughter off to the rich man in order that she may retain her social position, but the moral is an old renovated one and the theme is conventional. This girl, who marries rich so that her father might be saved from financial ruin, so familiar to us all, is sweetly played by Dorothy Kelly, and Louise Beaudet makes a strong character of the scheming mother. William Humphrey conveys the role of the father in a most refined sense; his personality seems to fit well into such a role without resort to any of the actors' tricks. A. Harkin Drew plays the son acceptably up to the big scene where he quarrels with and denounces his father; he is rather weak here. Eliza G. Harrel is the author of the drama, which permits the director ample opportunity to use elaborate settings. The arrangement of scenery, the costumes, and the detail business are responsible for some of the principal charms of the picture. The building of a railroad in Africa is one scene particularly worthy of note. G.

The Battle of Manila (Bison, July 1).—Why the makers of this two-reel Bison feature may fit to call it the *Battle of Manila* is impossible to perceive after witnessing it. It offends in almost every particular all the historical facts relative to the battle; there is nothing even to suggest the fighting at sea, except several sea scenes taken from the bridges showing the firing of some small caliber target guns. Most of the fighting is done on land, hand to hand, in a chaotic fashion, and many bullets are fired and many men are killed, only to be resurrected for the next scene, but there is little real, good acting as we have come to understand it in the modern way. And, as a matter of record, the *Battle of Manila* took place on water, marines were not landed until after the smoke had entirely cleared away, and furthermore, only two persons were killed in this battle if our memory serves us aright. Of course, we have a hero and a villain in the story, both doing the most conventional things. The hero is an army doctor on land wearing a uniform without any kind of an insignia, to indicate that he is a doctor, and he does more actual fighting with a six, long saber

bridge has appeared, to be captured and recaptured, and stormed. In *The Crimson Cross* the daughter and grand-daughter are played by the same actress—a player of appealing charm and excellent skill. G.

King Rene's Daughter (Thanhouser, July 1).—Certainly there is much to be proud of in the production of this three-reel poetic photodrama from the Danish of Henrik Ronsbo. For beautiful backgrounds, exquisite costumes, and for general picturesqueness, this film almost surpasses anything previously done by the Thanhouser Company, and in that it introduces Maude Paul to the picture public it is additionally important. Miss Paul, we know, is excellent in just such a role as she has here, an ingenu who must appear sweetly delicate and demure, but she is capable of a role calling for more depth of expression, and we look with expectancy to seeing her in something more substantial where she is required to do some real acting. But this vehicle serves its purpose with respect to the actress, and it does have a quiet charm that is irresistible. Those supporting her are Harry Hadden, Mignon Anderson, David Thompson, William Russell, Leiland Benham, and Mrs. Lawrence Lawrence. For State reasons, King Rene betrays his infant daughter to the infant son of another royal family. Shortly after a fire, which occurs in the palace of the king, destroys the sight of the daughter. The court sympathizer, being consulted, declares that the child will be blind until her sixteenth birthday, after which, if she has never been told that she is blind, she will remain her sight. Following out instructions the king sends his daughter to grow up in retirement with nature and her old nurse as the only companions. Her dance grows to manhood, and with the knowledge of the girl's blindness grows to hate her name. But the day comes, on the sixteenth birthday, when the young people meet, unaware of each other's identity, and the poetic romance is carried to a happy ending. G.

The Powder Flash of Death (Bison, July 8).—This picture, in two reels, is a convenient illustration of the fact that the most lavish production will do for nothing when the construction of its story is slanted. The story

See the Perfect Moving Picture Machine!

POWER'S CAMERAGRAPH No. 6A

Power's Cameragraph No. 6A will be displayed at the First International Exhibition of the Moving Picture Art, which occurs at the Grand Central Palace, New York City, July 7th-12th, 1913. (Spaces 341-42-43-44-45-46-47-48 inclusive.) Expert demonstrators will explain fully all details of this Premier Projector.

Ask them about:

THE INTERMITTENT MOVEMENT

Ask them about:

THE LOOP SETTER

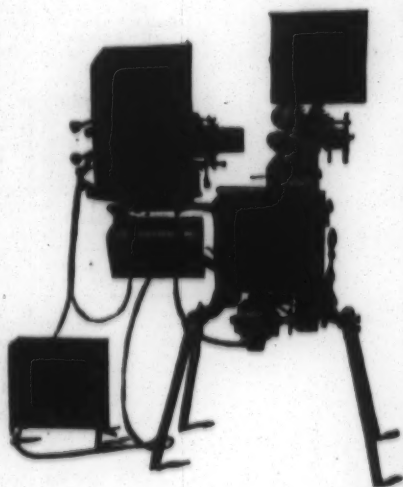
Ask them why:

**Power's Cameragraph Sales Represent
over 65 per cent. of the Moving Picture
Machine Output of America**

Our factory is the the largest and best equipped of its kind in the world. We shall be pleased to have you inspect it. *Catalogue N gives full details.*

NICHOLAS POWER COMPANY, 88-90 Gold Street, New York

THE LEADING MAKERS OF MOTION PICTURE MACHINES



is well adapted to successful exhibition, but practically ruined in treatment. The time is just before the Civil War in America. The place is across the frontier in what is technically known as the West. The principals are three pals. They are fugitives from justice. They have just gotten away from a quarrel over cards. They hear that Sumter has been fired on, and decide to go to the theater of action. One goes South and becomes a Confederate captain, another goes North and becomes a Federal captain, while the third remains neutral, eventually becoming a captain of guerrillas. In the course of events, they all fall in love with the same girl, a daughter of Dixie. Strangely enough, they have vowed that a woman would never part them. It is agreed that but one of them can have the girl, so they arrange a three-cornered duel to the death, the shooting to be done around a triangle, with one of them at each point, and the signal to be a flash of powder set off in their midst by a fuse. At the flash the guerrilla falls. Next, the Southerner dies first congratulating the Northerner, who soon expires on the groundward. Needless to say, this conclusion is not satisfactory, the girl being left alone. She could just as well have loved an outsider, to whom she could be united, and at the same time be loved by the three friends. Some entirely irrelevant scenes of the war, in general aspects, interrupt and irritate at tense moments. The whole thing rambles on in a casual fashion that could have made a half-reel or three reels as readily as it makes the present two. The acting is well done.

Theodora (Warner's Feature, State Rights).—At the present time the picture-going public seems to have a particularly keen taste for the historical themes, where superb backgrounds and photography and costumes of barbaric splendor are rated as the principal assets. In the production of *Theodora*, an episode of ancient Roman history, adapted from the famous novel by Victorien Sardou, obviously nothing has been spared in the effort to make the picture distinctive, artistic and interest compelling, and that the manufacturers have succeeded splendidly in this is our verdict. With Mlle. Sahary-Djell in the title-role and an artistic company of players supporting, the interpretation of the story is all that could be wished for. Mlle. Djell has a physical allurement that goes well in such a role. Unreasonable love for a man and the possible ruin that may result from such a thing is the keynote of the theme. *Theodora*, the wife of Justinian, Emperor of the Roman Empire of the East, meets and falls in love with Andreas, a Greek, unaware that he is the leader of a band of tempestuous spirits bent on avenging the wrongs of the people. *Theodora*, discovering her identity to Andreas, discovers the plot against her husband, and bearing the name of her lover from the parchment gives it up to the Emperor, Marcellus, the friend of Andreas, when he comes to carry out the plot. Is captured. When the identity of the girl is disclosed to Andreas he blames her for the death. She in turn is determined that Andreas shall love her, and in the wild efforts she makes to gain this love she brings death not only upon her own head but on his as well. Only after it is too late does she realize the error folly of her infatuation. Pleasant stories we have

witnessed, but the many virtues offset mostly the ill effect that tragedy may have on one. The picture is in three reels.

The Trapper's Mistake (Pathology, June 29).—*The Trapper's Mistake*, a two-part drama, produced by the Pathology Company, has, as its primary virtue, splendid backgrounds with interior settings that blend harmoniously with the general atmosphere of the Great Northern wilds, and several intelligent acting. While the various incidents in the story are knit together in a smooth plot with well sustained action, the theme is rather ordinary. Abused by her husband a young wife is about to leave him, but changes her mind at the last moment. She forgets to tear up the note she had written, and when the Indian kidnaper her husband naturally imagines that she has eloped with his best friend. Several scenes pass, and with the assistance of the friend the wife is rescued from the Indian camp. The pair seek refuge in the camp of missionaries, which is attacked by the pursuing Indians. Upon this scene of wild terror the husband happens on, under dramatic conditions, comes face to face with the wife and the friend. Still believing as of old he is about to strike the friend down when prevented. Explanations are made later. Photography is good and, in all probability, the piece will meet with success.

Ashes (Hollander, July 12).—In two reels, waverily, a sentimental old bachelor, desiring to dine alone with his memories, has his table set with places for himself and his bygone flames, the plates for these ladies each being marked by a bouquet of flowers respectively ordered by them. There are roses for Betty, whom he knew in 1881. He came back from war hoping for the fulfillment of her earlier promise to him and her married to another. There are lilacs of the valley for Doris, who in 1878 saved a heartless girl. There are orchids for Blanche, of 1888. Alas! she was a French spy, procuring love, but it was not for him, only for valuable papers he possessed, as he soon discovered. There is a rose for Carmelita, the light, the airy, who abandoned him as she pirouetted at the opera, and led him to kill her lover, the count (aged rose that he was) in a duel. That was in '95. Sweet memories crowding the sweetest of all—little Helen, who would have married him—an old man even then—in deference to her parents' wishes. But he found that her heart belonged to another, and helped her to her choice with a handsome gift for the young couple to begin on. The old man raises his glass to toast the recalled shadows as they take their places at his board, somewhat elated at his heart and he falls forward—dead. There is always something delightfully refreshing in a theme of this kind, and there is nothing so seriously discomfiting, either artistically or sentimentally speaking, in this film. It is a distinct achievement. Acting is excellent throughout. The Hollander Company is to be congratulated.

"NORTH OF 53"

The North of 53 pictures are being shown at the Cecil Spooner Theater this week. These films depict the life and customs of the people in the far North.

Kindly mention DRAMATIC MIRROR when you write advertisers

SLIDES - SLIDES

Our Record, Thanks to You

1910.....	100 Slides a day
1911.....	300 " " "
1912.....	2,000 " " "
1913.....	5,000 " " "
1914.....	It's up to you

Just a word to express our gratitude for the help that made the record possible.

THE MANHATTAN FILM & SLIDE CO.

FRANK A. TICHENOR, President

German Bank Bldg., 4th Ave. and 14th St., New York City

TO THE TRADE

Negatives Developed 16 per ft.

PRINTS MADE ON

Eastman Stock - 4 1/2 per ft.

(In quantities over 2,000 feet)
Including Tinting and Toning

TITLES, 6c per ft.

Prompt deliveries. All work guaranteed

COMMERCIAL MOTION PICTURES CO.

(Incorporated)

100 West 104th Street, New York City
Telephone, 6724 RIVINGTON.

WE LEAD THEM ALL in selling

Motion Picture Cameras

Every Exhibitor should own one. The complete outfit consists of Camera, lens F. 6/3, 4 magazines holding 120 feet, tripod, and a carrying case for \$90.00. Other Cameras on hand, new and second hand. Write for Price Lists. We develop and print, and make titles in less than 10 hours.

Special Event Film Mfg. Co. Inc.
MOTION PICTURE CENTER
1408 B'way, City

(Continued from page 22.)

League, acts in that capacity as an advisory body. It meets semi-annually. Deliberations are secret, except what are revealed in recommendations to the convention.

The vice-presidents present on Monday were:

F. J. Rembusch, Indiana; Orene Parker, Kentucky; George H. Wiley, Missouri; J. B. Freedman, New York; C. Hochschild, of California, represented by W. G. Crory, proxy; L. F. Blumenthal, New Jersey; John Depinet, Louisiana; Thomas Furniss, Michigan; H. C. Stafford, Virginia; J. P. Koch, Georgia; C. E. Giamann, Kansas; William J. Sweeney, Illinois; Walter Stuenkel, T. P. Finnegan, Texas; J. E. Schiack, Nebraska; Carl Gregg, Oklahoma; S. A. Arnold, Arkansas; E. P. Tarbell, Florida; J. Howard Bennett, Maryland; J. N. Glinnes, Delaware.

WITH THE FILM MEN

We've been waiting for it for months, and now it has arrived. Isn't it a pippin? And doesn't it make you feel proud to belong to an organization that can turn out such a wonderful showing in so short a time?

Don't forget when you get home to pass a vote of thanks to the men who made this wonderful showing possible—Frank Tichenor, A. B. Samuels, Sam Trigger, and the press department under the able leadership of Arthur Leslie, as well as all the rest of them.

The fun began on Thursday, when the advance guard of the manufacturers from Chicago arrived; V. B. Day, of Essanay, and Stanley Twist, the clever little dopster who draws a princely stipend to boost the product of W. N. Selig, Don Meaney, of Essanay, and O. F. Doud, who, by the way, is now on the Kleine job, so be easy with him, arrived on Sunday to help Twist on that clever little Chicago daily you have been reading. The pace must have been too swift for Day, as he went to Atlantic City to spend the Fourth and Sunday.

Expect to hear reports in a week or so from towns with such euphonious names as Waxahatchie, Podunk Corners and Alfalfa Center of a number of exhibitors who have gone blind. A number of them have been losing an eye at the cabaret shows the last couple of days, and the burlesque at the Columbia had a lot of them blinking Monday night.

Get acquainted with that boy McKinnie, general manager for P. A. Powers, while you are in town. As an entertainer he holds the all-round championship of New York, which he has taken away from some of the fastest of our local talent.

We were all skeptical of that all-star brand of films; but Harry Haver delivered the punch at last. Best wishes for the new company, and a hope that Gus Thomas doesn't talk you to death about Westchester County politics.

Another motion picture company will be announced in a week or two. It will be under the guiding hand of S. M. Jacobl, graduate of the Ecole de Beaux Arts, Paris.

Seen that five-karat diamond ring Doc Willatt is wearing? One of the boys thought it was one of the headlights off his automobile when he appeared in the Screen Club.

The Screen Club band will furnish the music for the Pathe outing up the Hudson Wednesday. The band is composed almost entirely of solo musicians, and should prove



FRANK A. TICHENOR,
Chairman of the Motion Picture Exposition
Committee.

one of the most enjoyable features of the trip.

Reports from the seat of war are to the effect that Joe Brandt is peevish because some of the other boys had the temerity to get out daily papers. He claims to be the first man in the U. S. A. to evolve this brilliant idea. Regular young Horace Greeley, eh? Well, never mind, follow the custom of the place, and get out an injunction or two and have a few Burns men follow you around, and everything will be lovely.

Ambrosio. That name certainly fits Ed Barry at this time, for if he hasn't been on his honeymoon by now, he will be shortly.



MARION LEONARD IN "THE SEED OF THE FATHERS."

He has found the young lady who is willing to share the ambrosio with him; and he has the license in his pocket, so all that seems necessary now is the minister.

Abe Warner's brand new car will be at the disposal of the delegates during the festivities.

Because the Queen wore a low cut frock the Cinema Company has been ordered by Queen Mary of England to destroy the films showing Her Royal Highness at tea in Buckingham Palace. "Can it be that royalty has freckles?" asks Harry R. Raver.

Don Meaney has his eye peeled for business. He tips the exhibitors in convention assembled in the big city to wire their wives to book the Essanay current release during their absence from home.

Alvin B. Gilles has resigned as advertising director of the Advance Motion Picture Company. He says he has made no plans for the future beyond a definite intention to remain in the motion picture business.

Floating majestically on the bosom of the Hudson will be the Kessel and Bauman navy, waiting to take a select few for trips around the bay. "Ad" and Charlie—they are both admirals, have prepared the fleet for the occasion. The larder is full, and the ice box had to be enlarged to hold all the good-cheer. Lucky the elect who go out with them, for their reputation as hosts is three star.

F. J. B.

TWO SPECIAL ATTRACTIONS

First Showing of "East Lynne" and "The Seed of the Fathers" at Astor Theatre

Two unique entertainments for visiting and resident members of the film world, which have not been scheduled in the regular programme of events included in or incidental to the convention, yet which are bound to attract wide attention, have been announced by the Monopol Film Company and P. F. Craft, of the U. S. Film Company. Both will entertain exhibitors and others interested in motion pictures at the Astor Theatre, giving professional morning matinees for this purpose.

On Thursday morning the Monopol Film Company will present for the first time its latest feature film, something of an unusual nature, in that it is the first original story (as distinguished from an adaptation) ever made in six reels in this country, or abroad for that matter, so far as is known. It is "The Seed of the Fathers," a gripping story of mother love and the fruits of heredity: a sensational yet artistic study in eugenics from the pen of the well-known director, S. E. V. Taylor, with Marion Leonard in three striking roles, ranging from budding girlhood to world-weary age. In order to accommodate the large number who will wish to see this innovation, performances will be given at 9.30 and 11 A. M. The Monopol Film Company has announced that in lieu of invitations those entitled to the courtesy of the house will simply make themselves known at the door.

There is a rumor, as yet unconfirmed, that following the exhibition the company will hold an auction to dispose of territorial rights for this picture. This is something that never has been done in this country, although the plan has recently been adopted with marked success in London. Officers of the Monopol would neither confirm nor deny the report when seen, stating that such a plan had been discussed without reaching a decision. In explanation it was said that in view of the fact that six months were devoted to perfecting the picture and an unusual expense was involved there was naturally considerable hesitancy about resorting to such a radical experiment in marketing it.

Mr. Craft's morning matinees will take place at the same hours on Friday at the same theater, when Barker's all-British six-reel revival of East Lynne will be shown for the first time in this country.

Public exhibitions of East Lynne will be inaugurated at the Cecil Spooner Theater, uptown, next Monday, when an engagement of two weeks will be opened at 50 and 25 cent prices.

A Pointer to Visitors

A number of our advertisers, for various reasons, have not taken space at the Exposition, nevertheless they are prepared to extend a hearty welcome to you at their offices. All of them have something of interest to show you, and your trip will not be complete without a visit to them.

SEAY ENTERTAINS FRIENDS

Charles M. Seay, director of the Edison Company, who has been making pictures in and about Atlanta, Ga., gave a farewell supper to his friends recently, before returning to New York. Charles Gilson, camera man of the Edison Company, was the guest of honor. Atlanta officials were among those present.

PASSES THE 150 MARK

George Kleine's photodrama production of Quo Vadis passed its one hundred and fiftieth performance at the Astor Theater in New York city on July 4, and continues to draw crowded houses. Quo Vadis will undoubtedly remain all Summer in New York city and will possibly be continued through the Winter months.

BROMHEAD IN CONTROL

No better selection could have been made by Leon Gaumont and H. C. Bromhead, when looking for a new "charge d'affaires" for their American interests, than F. G. Bradford, who has already assumed full control of the Gaumont Company of America. In Mr. Bradford they have a man of ripe experience, both as exhibitor and exchange man, and one who will command the respect of staff and clientele alike. When motion pictures were in their infancy F. G. B. was on the job in Canada, doing pioneer work from Halifax to Vancouver Island. Later he and him busily organizing the Kinetograph exchanges in Canada in conjunction with P. L. Waters, afterward disposing of his interests therein to Mr. Waters. Still later, Mr. Bradford became associated with the affairs of the General Film Company, from which he resigned in order to take up the position offered by the Gaumont directorate. There can be no doubt that in Mr. Bradford the Gaumont Company has an efficient, capable and experienced general manager, and one who will go far in his endeavor to make the name of Gaumont even more synonymous for "good goods."

Mr. Visiting Motion Picture Man:

You are cordially invited to attend a professional morning matinee performance of Barker's wonderful All-British 7,000 foot film revival of the world's greatest love drama,

"EAST LYNNE"

Friday, July 11, at 9.30 or 11 A. M.

(Make your own choice of performances.)

ASTOR THEATRE Broadway and 45th Street

Your badge or professional card will admit yourself and ladies.

BEWARE OF IMITATORS

On Account of the Enormous Success of

EDISON'S TALKING PICTURES

A number of imitators are using misleading statements in their advertisements, such as "THE WIZARD'S GREATEST INVENTION," "THE SAME AS SHOWN IN EVERY LARGE CITY," "EDISON RECORDS," ETC.

We can supply names of towns where these imitators were cancelled after first performance, also towns where they were not permitted to show on account of misrepresentation.

Edison's Road Shows

Now Being Booked Everywhere in First-Class Theatres

Don't Be Deceived

WRITE FOR DATES

Wait for the Genuine

Write for Testimonial Letters from Leading Managers who have PLAYED TO CAPACITY.

AMERICAN TALKING PICTURE CO., 1493 Broadway, New York

SOLE DISTRIBUTORS

SEEING IS BELIEVING

While at the Convention take a look at the

Simplex

MOTION PICTURE MACHINE

Spaces 319-320-321-322
Grand Central Palace

If you do nothing else while in New York July 7th to 12th it will repay you for the trip.

Simplex projectors mark a wonderful step in advance in the art of motion picture machine construction.

If you are ambitious to excel in the projection of motion pictures, you cannot do without this

PEERLESS PROJECTOR

If you cannot come, catalogue K will tell you much about it. Write for it today.

Made and Guaranteed by

THE PRECISION MACHINE CO.

317 East 34th Street

NEW YORK

The Wurlitzer Motion Picture Orchestra

The WURLITZER Store

25-27 West 32nd Street
Between Broadway and Fifth Ave.

Be sure to come to our New York Store when you attend the Motion Picture Exhibitors League Convention July 7th to 12th.

We will be delighted to see you and extend you many courtesies. We are sure you will see many things of special interest to you.

We manufacture over Sixty Styles—A Style for every locality to meet every condition—backed by 57 years experience and modern ideas.

The Rudolph Wurlitzer Co.

The World's Largest Manufacturers of Automatic Musical Instruments

CINCINNATI NEW YORK CHICAGO

—14 Sales Branches—

See Our Exhibits in Convention Hall

Booth 101 and 102 also Kinemacolor, General and Mutual Theaters

REVIEWS OF LICENSED FILMS



Cloisonne Ware (Vitaphone, June 28).—On the same reel with *One Over the Border* this is an interesting film showing how the ware is made.

The Hunger for the Heart (Pathé, June 28).—In making this play the director has picked some exquisite backgrounds and settings. These and the photography make the greatest asset the film has. The play has much weak sentiment, revolving about a woman who, imagining that her husband is neglecting her for his studies, accepts the attentions of another young fellow of questionable character living at the hotel. The plot is an development that one cannot call her madhouse, even though her husband does neglect her; she appears essentially weak in allowing the other man to come near her and take her necklace. Just because his pocketbook happens to be empty. Missing this jewelry, the husband demands an explanation. A detective is put upon the case, and he brings the villain to the home where the husband and wife are. The villain declares that the woman gave the necklace to him, but the detective, a friend of the family, forces him at the point of a gun to say that he stole it. Obviously he does this in order to cover up the guilt of the wife, but the spectator feels little sympathy for any of them. Many long and involved subtitles are required to carry the story along; the action itself is tardy and unexciting, but the play has the real idea of the situation. The acting is good, particularly that of Edward Davenport, whose artistic make-up deserves special mention.

The Knight of Ocelote Gulch (Kalem, June 28).—A half-reel comedy featuring John L. Brown. As Bill Johnson he is the sheriff of Ocelote Gulch and the most timid man in the village. His sweetheart declares that unless he arrests a particularly bad man she will refuse to marry him. Bill takes upon the scheme of wearing a coat of mail. As a knight of old he arrests the villain successfully. Aside from the antics of Mr. Brown, there is nothing to cause laughter, and even he has a difficult time wrestling with nothing. Harry Holland plays the girl, and P. G. Harrison the bad man.

How Did It Finish? (Edison, June 28).—Alice Williams is the author, and G. Jay Williams the director of this rather novel and altogether amusing farce. Every character, as portrayed, has contributed much to the humor of the picture, but to the situation must we attribute most of the credit. It is a satire on the old "Jack Dalton" sort of novel, and while the spirit is mock-serious there is no undue caricature. It is unusually clever and refreshing in tone. The old father, finding his daughter reading a trashy novel, sends her about her business, and in order to ascertain to what depth the girl's tastes have led her, reads a paragraph. He reads two paragraphs, and gradually, from the hostile critic he becomes an admirer of the character. He takes refuge on the cellar steps, and the story holds him to the end; the last scene is missing. The spectator is shown what passes through the old man's mind as he reads. In the meantime the mother makes use of a loose cannon to do her hair up with. Following this she goes to the cellar and trips over her lord, and there is a final reckoning to come laughter. Dan Mason is excellent as the old father. Alice Washburn does well as the mother, and Miss MacLeod plays the daughter splendidly. Characters in the book are enacted by Ben F. Wilson, Gertrude McCoy, Herbert Prior, and Beatrice Mable.

Many Payments (Kalem, June 28).—Amusing at times, and mostly interesting, this quiet little boarding house romance will, in all probability, be well received. The plot tells how two young people from the country, a boy and girl, came to grief in the city, and how they afterward learn the lesson of life through an effort to buy clothes on the installment plan. Each in turn is required to leave the farm and go to the city. Unaware of each other's identity, they take lodgings in the same house on arriving in the city. The girl, having arrived first, discovers that her clothes are against her in securing employment, and so takes advantage of the one dollar down and one week plan to secure better garments. Later the boy does the same, but both purchases are returned in the end, and the young people go back to the country to be honest farmers and life partners.

The City of Gold (Kalem, June 28).—Perhaps the manufacturer agreed that most people know all about the "City of Gold," as it is called, in releasing this picture without explanatory subtitles. But most people do not, and while many of the scenes are beautiful the spectator would enjoy them more if he knew just where the city was and what relation it bears to the country.

Fapa's Dream (Kalem, June 28).—In developing the plot the author has failed to distinguish clearly enough between Fapa's dream and the actual occurrences. The spectator finds himself rather at sea at times when the continuity should be most efficient according to the suggestiveness of the situation. For that reason humor is lacking in any form. Fapa dreams that his daughter is eloping with some young man, and, on awaking, rushes to find if his dream was true. The daughter tells him that he must be dreaming, and this he takes hold of him that on the next night when the elopement actually takes place he imagines it all a dream and pays no attention. The explanation and resultant circumstances are inadequate for the fullest appreciation of the basic situation.

Arabia and the Baby (Kalem, July 1).—Another picture in which we are shown "Arabia," the trick horse. The story is of no importance. Miss Fay, the owner of "Arabia," manages the remarkable animal to the best advantage. It is a split reel.

Historic New York (Kalem, July 1).—Landmarks of importance in the history of Manhattan are included in this brief film. Among other places of interest we are shown Bowling Green, Washington's headquarters at the Jumel Mansion, France's Tavern, and Van Cortlandt Mansion.

Jack's Chrysanthemum (Vitaphone, June 28).—From the fact that the picture affords some splendid atmosphere and backgrounds of Japan, this Vitaphone drama will prove rather entertaining. The story has no situation or complications to speak of: it is one of the kind in which love and romance undermost. Maurice Costello plays the lead male role, that of an American artist in Japan who falls in love with and marries a little Japanese girl, played by Clara Kimball Young. As the girl, Miss Young has a wealth of charm. James Young plays a minor part of a Japanese merchant, who, in the first part of the story,

makes a deal with her father to purchase her for his own wife. We have the story in the American's meeting and marrying this girl in the nick of time to save her from a distasteful fate and of the winning over of her father-in-law. The anti-climax is an amusing and happy finish for all but the hero. No one can be happy when seeking, according to him. Photography is up to standard. Y. Kanew and Stephen Smith are also in the cast.

Knocking the Cub (Vitaphone, June 30).—Hugh Mack as a comedian is improving in our estimation, with remarkable rapidity. Frankly, we did not enjoy his efforts much when he first commenced to be shown with the Vitaphone pictures, but since then our opinion has been weathering a change. As Clarence Smedley, the cub reporter in this light farce, he puts over some good stuff which makes you laugh. Clarence, hailing from the country, is a would-be poet, yet the reporter's life fascinates him and he responds to the call. His service costs him a job on the "World," but not the friendship of the boys. At police headquarters the fellows plan a joke on him, by sending him out to cover a false alarm of fire. He goes right enough, but instead of finding a fire he finds a great diamond robbery, and so it is that the strings are strung. The piece is quite amusing. Harry Northrup, Bert Johnson, Paul Kelly, Herbert L. Barry, and Herman Bottiere are in the supporting cast. Bert Anselmo directed the picture. Courtney Kyle Cooper is the author.

The Banded Buckskin Bag (Kalem, June 30).—"I wed your daughter or foreclose the mortgage," declares the scheming villain. The subtitle strikes the keynote of the picture in its entirety. It has an indifferent story, and the staging of it is equally indifferent. Obviously, little thought has been given to properly arranging scenes in relation to time and place. We are led to believe that the hero goes into Northern California, where he is followed by the villain's tool. This fellow, the tool, runs back and forth between the villain and the hero as if the distance was from here to across the road. Rushing into the church, as the hero does, at the last moment with the bag of gold to lift the mortgage on his sweetheart's father's home when the sweetheart is on the verge of marrying the villain is a climax that has almost come out of us. Herbert Hawthorne, Adelle Lane, George Hernandez, Henry W. Otto, William Hutchinson, and Herbert Bosworth make up the cast.

Her Attestment (Kalem, June 30).—Ocelote, an Indian maid, is annoyed by an Indian renegade. Tom, a white man, befriends her and instantly wins her love, according to the subsequent action. Black Hawk, the renegade, follows Tom home, slinking around behind him in a most shameless and melodramatic fashion. Learning that Tom has a white girl, he decides to kidnap her. He is a plan to kidnap the white girl. This plan is carried through and Tom, with a crowd of cowboys, pursues. Ocelote repeats of her crime at the last moment, and when the cowboys are attacking the camp she is shot by Black Hawk. This is her attestment. Dollie Larkin plays the Indian girl. Nellie Hopkins is seen as the white girl. Joseph Holland as Black Hawk, and Carl von Schiller as Tom. The picture is rather too conventional and overdrawn to interest. The acting is poor in direction and one hero carries a belt of forty-five seventy rifle cartridges for use in his pistol. The Indians do not resemble Indians much, and when the Indian girl is shot no one seems interested enough to stoop down and find out whether she be dead or alive.

A Fight to a Finish (Kalem, June 30).—With a more matured woman in the role of the heroine, with improved photography and with less aimless shooting between the girl and her captor, this picture would be greatly improved. In spite of the vast amount of powder wasted and the running around of the various people, the picture is a tame affair, not up to the best standard of the Kalem Company. Hilda Holman plays the heroine, according to way some people imagine Western girls act and dress, and there is not much fault to be found with her; but a woman who buys a ranch on her own account and defends her rights with a gun should be a bit older. If consistency is expected, G. H. Worthington is good as the rich neighbor who refuses to allow the girl her water rights, and Tom Loman does what he has to do as the son pleasingly. After buying the ranch the girl discovers that her neighbor is holding back her water in a high-handed fashion, and she decides to fight it out with him—with guns if necessary. Guns are used, but no harm is done, and the girl wins her fight. The son comes in as the mediator.

The Story of the Bell (Edison, June 30).—In general, the staging of this picture, taken supposedly from an episode of the Revolution, by P. Herbert, is good; the atmosphere carries out the spirit of the time in detail. Likely most spectators will enjoy the film. Still, there is really nothing to the story from a dramatic point of view, and the plausibility of such an occurrence as we have turning a man's hair gray in a few hours will be questioned. In other words, the horror of our hero's predicament, lying underneath the ringing bell, does not make itself strongly felt. In answer to the question of his grandson, Colonel Fairfax tells why he hates to hear the bell in the old church tower ring. Years before he went into the bell tower to take a muller from the clapper. At the moment when he was lying directly beneath it on his back, the British troops attacked, and the old sexton hastened to ring the bell to warn the countryside of the approaching danger. Fairfax is unable to move from his position. Later, when Fairfax is brought down his hair has turned gray. The scenes of battle are not particularly realistic. Benjamin F. Wilson plays Fairfax, and Mabel Trundle is seen as Mrs. Fairfax.

A Gamble with Death (Kalem, June 30).—A wager is made between a cowboy, a gambler, and a sick man in the Western hills. It is rather a senseless wager, with no obvious motive or reason back of it. But the wager suffers for what follows, which interests the spectator to some degree. The wager is in the form of a jack pot, which is to go to the last man alive of the three men. One man scrolls the chances of another in a quarrel over cards and goes to the hills. Here he comes face to face with the other parties to the bet. It is a woman who prevents the outlaw gaining the wager, and the money goes to the man whom they thought would die first. Through the method of arranging short scenes the action appears rather quick with the suspense fairly well

WELCOME

to our City. All friends and visitors are cordially invited to call at our new quarters, inspect the place and review such Films as

"Les Miserables"

"The Mysteries of Paris"

and others. Courteous reception assured to everybody.

ECLECTIC

110 West 40th St.



FILM CO.

New York City

"Quo Vadis?"

Will have been projected a total of 773 times when this ad. is before you!

CONSIDER—In the nation's largest theatres—Before great metropolitan audiences in 12 of America's principal cities—the sublime story of

"Quo Vadis?"

has been told! Establishing, undoubtedly, a world record! In eight reels—250 scenes—requiring 2 hours and 15 minutes to project—Employing 3500 people, 40 lions—These are but a few of the external features of "QUO VADIS?"

This Kleine-Cines Masterpiece

Booked Exclusively by COHAN & HARRIS, 1482 Broadway, New York

TWICE DAILY AT THE ASTOR THEATRE

OTHER THEATRES

Garrick, Philadelphia
Grandy Theatre, Norfolk
Tremont, Boston
Lycum, Ithaca, N. Y.
Apollo, Atlantic City

McVicker's Theatre, Chicago
Teller's Broadway, Brooklyn
Grand, Atlanta, Ga.
Bijou, Richmond, Va.
Princess, Toronto
Academy of Music, Baltimore

GEORGE KLEINE

166 No. State Street

Chicago, Illinois

WELCOME, MR. EXHIBITOR!

See the Newest DRAMATIC FEATURES in

KINEMACOLOR

AT OUR *Own* EXHIBITION THEATRE

6th Floor of the MECCA Bldg., 1600 Broadway:

"THE SCARLET LETTER"
"NATHAN HALE"
"JACK AND THE BEANSTALK"
"OEDIPUS REX"

"JEKYLL AND HYDE"
"EVERYMAN"
"HIAWATHA"
"STEAM"

—and as many others as you have time to view

Hourly Show of Dramas, Travels, Topicals and Fashions at the

KINEMACOLOR THEATRE

Mezzanine Floor, Grand Central Palace

MECHANICAL EXHIBIT

CENTER AISLE, MAIN FLOOR

sustained. However, the picture is not up to the highest standard of excellence of the Biograph dramas. Harry Carey, Walter Miller, and Claire McDowell are the principal players in the cast.

All on Account of a Portrait (Edison, July 3).—A pleasant little comedy based on the romantic nature of a young woman that conflicts with the more practical character of her fiancé. The lovers' quarrel starts when the girl is attracted by the photograph of a long-haired musician. When she buys the picture and places it in the position of honor on her piano John objects. The subplot of the attraction is a broken engagement, which is not mended for many long weeks. Events that bring the estranged lovers together are sufficiently entertaining. The picture profits materially by the appearance of Mary Fuller in the principal role. Benjamin F. Wilson and Gertrude McCoy are among others in the cast. O. Jay Williams is the director.

The Song Bird of the North (Vitagraph, July 3).—This film story, more picturesque and patriotically appealing than dramatic, is said to be founded on incidents in the life of Mrs. John Twiss, now living in Boston. During the Civil War she brought cheer to many unfortunate men by singing in the overcrowded hospitals. Probably the most memorable feature of the production is Ralph Ince's impersonation of President Lincoln, who figures quite prominently in the story. His make-up supplies a startling likeness, and he is very successful in expressing the kindly manner of the man. The heroine of the simple tale is Elida Ramsey, a young girl, whose patriotic zeal inspires her to use her beautiful voice for the good of the cause. She sings at meetings and draws recruits to the army and she sings in hospitals to the wounded soldiers. Channing Powie finds her a valuable ally, and in the end their romance is blessed by President Lincoln. The production carries the atmosphere of the period, and in every way is extremely well handled. Anita Stewart makes a charming figure in the role of Elida.

The Sultan of Sulu (Kellie, July 3).—The former ruler of the Maros is brought close to the camera in the first part of this film that the audience may get a good idea of his features. After this we are shown the Sultan's favorite homes on the island of Jolo and elsewhere.

The Patchwork Quilt (Edison, July 1).—Among the Licensed companies there is none more fond of producing a reminiscent story than the Edison, and it may be said, there is no company which does it better. George A. Lester, the director of the picture, has made the most of his materials, having given historical accuracy in depicting life in the fifteen. There is a deal of pathos in the climax developing out of the tragic incidents of the old woman's life. It is an old patchwork, which calls up the fond memories of the grandmother. Each piece in the quilt recalls some incident in the courtship and her marriage to Jim and the time when he went out of her life forever. When making his uniform which he marched away to the Civil War in, she saved a small piece, and with that the story ends. May Alder in the lead role gives a sympathetic interpretation. Augustus Phillips as Jim, her young husband is good. Rena Hamel plays the grandmother. **Retriggered** (Hessway, July 1).—According to this release the Hessway Company intends

to adopt hereafter the plan of throwing the names of the different players upon the screen. This farce, of half-reel length and companion to *The Drummer's Umbrella*, is built on an idea excessively old. Through the losing of an address tag, the box of flowers is delivered to the wife instead of the girl, and it is up to the husband to make explanations when he arrives home. The humor is not very keen in the piece.

The Drummer's Umbrella (Hessway, July 1).—A drummer leaves an umbrella in the hotel lobby with a note pinned to it, reading that the owner is six feet tall, weighs two hundred pounds, and has a slender hammer blow or something after this order. Another drummer, in need of an umbrella to use in escorting the hotel maid home, appropriates the fine one, and leaves a note, reading that the party who took the umbrella has long legs and can run fifty miles an hour. There are several laughable scenes in the rain. While the two drummers fight over the possession of the umbrella, the hotel bell-boy carries the maid off in an auto. As a slight farce it is very fair.

Her Husband's Picture (Lubin, July 1).—This story rests upon an excellent idea, with possibilities far superior to the treatment. Orni Hawley is seen to better advantage than in some recent releases. The story progresses fairly until the studio scene, when the artist tries attempts to make love to the girl he has brought up from the South to teach painting. Back home her efforts at painting were not appreciated, and even her husband laughed at her efforts. She decides when an artist visiting in the neighborhood offers to take her East and send her to school, she consents, and with a note of farewell, departs. Discovering, however, that her friend has other motives than the mere teaching of art to her, she takes a long case of her husband's picture and then returns home. The husband takes her in and forgives. The action, inclined to be slow, does not clearly define the proper motives and the meaning of some of the incidents. It is rather a surprise to the spectator that the girl resented the advances of her artist friend, because we were not previously impressed with the fact that she had gone away surely for art's sake. And the final scenes are especially weak, in that they fail to make plain the point at which the author has been driving. The physical qualities of the piece are excellent.

The Miracle of the Roses (Pathé, July 1).—A poetic picture of one soul longing, pleading to the eye with its wealth of natural backgrounds. There is a subtle charm in the spirit of the picture. The players carry themselves in the stately fashion characteristic of the time in which the story is laid. The costume and the interior settings disclose care and intelligence on the part of the director. Desperate because his wife and child are starving, Huchas, a woodchopper, steals a lamb. He is arrested, brought before the Magistrate of Thuringia and, under the ancient German law is sentenced to death. Elizabeth, the wife of the magistrate and a friend of the poor, pleads successfully for the life of the woodchopper, who is released under the condition that anyone who assists him shall be put to death. The queen, touched by his plight, carries an apronful of provisions to his hut. The magistrate enters suddenly and demands to know what her apron contains. Elizabeth drops the ends and there falls at her feet a shower of roses. The spirit of the piece, essentially poetic, is beautifully defined.

CONVENTIONITES: Ask at the Grand Central Palace for the Thanhouser canes and chain-fans, novelties worth carrying home with you!

INDEPENDENT CONVENTIONITES: Write your exchange man from your New York hotel that you MUST have on your return

MARGUERITE SNOW and JAMES CRUZE

IN
TANNHAUSER

After the Opera—3 Reels—Tuesday, the 15th

MAUDE FEALY

IN

LITTLE DORRIT

After Dickens—2 Reels—Tuesday, the 29th

THANHOUSER FILM CORPORATION

NEW ROCHELLE, N. Y.

Thanhouser Stars!

Thanhouser Features!

Thanhouser Quality!



**EDWIN
AUGUST**

STAR, PRODUCER, AUTHOR

UNIVERSAL FILM CO.,

Mecca Building,

New York City

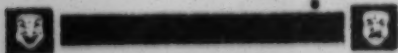
GERTRUDE ROBINSON

Featured with

VICTOR FILMS

Kindly mention DRAMATIC MIRROR when you write advertisers.

MUTUAL FILMS



To Err is Human (American, July 17).—A man who has quarreled with another, purchases some rodent poison for the neighbors that infect his orchard, and takes it home, where the baby gets ahold of it, drops it down the well and consequently kills its grandmother, who comes to drink. An investigation is made and the polluted water analyzed. The enemy discovers the entry in the druggist's book that the man purchased the poison. All looks very dark, until the child tells its mother of what it did with the bottle; and all is well. The enemy bears forgiveness and a reconciliation takes place. An unpleasant subject but withal, a good one, well handled, well produced, and well acted.

The Shadow of the Past (Majestic, July 8).—A poor, old man and his pretty daughter had work at a cheap rathskellar after much disheartening search. The father is a waiter and the girl dances at the cabaret show. Her father dies. The proprietor presses his attentions upon her. She leaves. At her boarding house she meets a sweet old lady with a handsome son who have come to the city for a few days. They persuade her to come with them to their place in the country. Out there she becomes well and happy, and eventually the fiancée of the handsome son. One day the rathskellar proprietor issues by in his automobile and sees her. He finds she will not come back with him, so threatens to tell of the capacity in which she served him. Next morning a letter arrives for the son, enclosing a photo of his sweetheart in cabaret costume. But contrary to all expectations his trust in his fiancée is absolute, so all is well. Strange to say, the ending of this is unsatisfactory. It is too abrupt, too easy, perhaps—scarcely worth working up to for so long. In its large particulars the production is well handled. The story is clearly presented and the acting is quite good.

At the Half-Breed's Mercy (American, July 10).—Ed, goes to town to deposit his savings, but goes astray and loses it all in gambling. In a quarrel at the table he hits the saloonkeeper over the head with a bottle, and is compelled to flee, a crowd of cowboys in pursuit. A half-breed takes advantage of the confusion to steal all the money on the examining table. The saloonkeeper's daughter sees this, so the half-breed kidnaps her. The saloonkeeper is revived. Accordingly the pursuit of his assailant is abandoned. The child is saved by Ed's wife. Ed, himself is caught in the half-breed's bear trap. His wife compels the mongrel to release him, but, upon doing so, he kidnaps the child again. Ed follows. The child is locked in a deserted shack, and the thing dread. Ed kills the villain, and releases the little girl in the nick of time. Whereupon her father is so grateful that he forgives Ed, everything, and permits him to go his way in peace. A melodrama of the most lurid and outworn variety. It is simply situation after situation without regard to anything else. The idea of Ed, redeeming himself by rescuing the child is all right enough, and treated as a straight, serious drama might have proved good stuff. As it stands, it is scarcely worth while. Acting is fair.

The Ingrate (Majestic, July 12).—An honest Western miner befriends a broken-down adventurer from the East, making him partner in a gold deposit he locates. But while he is ill and helpless with fever the ingrate takes the gold and deserts him. The miner is rescued by others. Once upon his feet, physically and financially he bends every effort to be avenged. At length detectives advise him of the fact that the adventurer is manipulating New York stocks, ostensibly running a worthy broker who has a pretty daughter. Eastward comes the mining king, places his millions at the broker's disposal, drives the ingrate to the wall and gloats in his triumph. A moment later he cleans the broker's daughter in his arms. Excellently done in acting and all else to the point where the romance enters. That tagged on as an afterthought of a postscript, is entirely outside the matter at issue. It might have been woven in, but in present form it is superfluous. Acting and photography are in competent hands.

An Orphan of Mercy (Thanhouser, July 11).—A doctor's young wife, unable to bear her husband's jealousy and suspicion, takes her baby and goes home to her people. Six years later the baby is the pride of its grandparents. The mother is dead (died in a subtitle). The father has wealth and fame, but is lonely. One day the grandfather is stricken. The child goes for the village doctor, only to find him out. So he goes to the train that has just come into the station and inquires if there is a physician aboard. His own father responds. The grandfather is saved and the father is reunited to his child. A story that generalizes in its point, leading one to expect much more of things that later become side issues and die out by the way—the mother, for instance. The device by which the father is brought to his child is exceedingly clumsy, and, to say the least, is stretching the long arm of coincidence too far. In spite of this, there is enough human interest in the picture to make it a fair (if not novel) offering.

The Rosary (Hollande, July 18).—A nun, telling her beads before the crucifix, is pouring forth her heart to her Creator in memories of the past when she lived and loved in the world without. How she met her sweetheart, their little tiffs over petty jealousies, how she lost her bracelet over the village bridge, how he plucked after it and was later taken from the water, dead, how she was nursed in her sorrow over her dead one's grave, to enter the convent, are all scenes that pass successively over her memory. And as she tells the last bead, her prayer is for him who died. This is an adaptation, not of the play, but of the famous and beautiful song of the same name. Delicately artistic and satisfying is the touch that makes the lover a jealous man, no less than her sorrow. So in reality, it is better that he left her then. This film, by virtue of clean sentiment, excellent acting and good production generally is strongly commended.

EXCLUSIVE FILMS

The Code of the U. S. A. (Pilot, July 31).—No! a crafty Jap, employs a beautiful adventuress to beguile a young American of the diplomatic service to secure the code book mentioned in the title. She gets it, but her handkerchief becomes a clue by which the handsome, manly stalwart, patriotic (three cheers) American follows her and the Jap to the mill by the old south road, where they almost burn them. Is it our hero? Yes, yes, indeed it is. In his automobile he rides up beside theirs.

The Ne'er to Return Road

From the pen of Mrs. Otis Skinner

A wonderful two-reel feature with exceptional morale to be released as a two-reel special on July 19. Book it.

Selig's Invincible Program

July 21st "THE SHORSTOP'S DOUBLE"

A story of an infatuated baseball fan who almost lost his credit, his money and his position. Full of excitement.

July 22nd

"THE SENORITA'S REPENTANCE"

A dramatic story of the desert mines of Northern Mexico. Striking pictures, lots of snap and action.

July 23rd

"THE UNSEEN DEFENSE"

A fine story of emotions aroused by an old church song. A patriotic play of war time and its aftermath.

July 24th

"TWO ARTISTS AND ONE SUIT OF CLOTHES"

An amusing comedietta, involving embarrassment from shortage of dress. On the same reel with "IN MORO LAND." One of Selig's picturesque educationals in our Island possessions.

July 25th

"THE ACID TEST"

A strong love drama, in which a fair young lady concludes to release a dashing young man in favor of a plodding scientist who saves the family.



SELIG POLYSCOPE COMPANY
BRANCH OFFICES THROUGHOUT THE WORLD
EXECUTIVE OFFICES: 20 E. RANDOLPH ST.
CHICAGO, ILL., U.S.A.

CLASSIFIED M.P. ADVS.

RATES, CASH WITH ORDER.
20 words, or less cost, 25c. Additional words, 1c. each. Four-time orders will include a fifth insertion, free of charge, on request.

WANTED for new Film Studio. Artists for comedy and drama, director and assistant, property man, electrician, mechanic, stage carpenter, scenic artist, etc. We want the very best experienced moving picture people in all lines, also learners with ambition. We want only honest, energetic people to work amid healthy, beautiful, artistic surroundings. We know real talent when we see it. This is to be an ideal studio and is a good proposition if you can fill the bill. Apply personally before eleven mornings, or by letter in confidence, to Jacob, Art and Technical Expert, 5 East Thirtieth Street, New York City. No supers wanted at present.

takes the book from their valise on the top, substituting a book of advice on "How to Succeed," and then drops behind to have a chuckle at their expense. The outcome of some recent jingling, poorly presented, and pardonably acted without sincerity. If the actors had been serious enough, the thing would have been funny.

Our Future Heroes (Dragon, June 30).—It has been left to the Dragon Company to take the motion picture nation to West Point, and give him an intimate insight into the lives and customs of the young Americans studying there. The subject is excellently photographed, and will undoubtedly prove exceedingly interesting and popular. The students are shown going to mess, to church, and in a friendly game of ball. Also we see them at run and riding practice.

A Sister's Devotion (Dragon, June 26).—A feverish melodrama of hurried action, built



FLORA FINCH

Comedienne

VITAGRAPH COMPANY

THE BIOSCOPE

THE Moving Picture Paper, in Great Britain, and THE Best Advertising Medium, Bar None.

Subscription \$3.50 Post Free. Single copies, 10 cents.

Office, 85 Shaftesbury Avenue, London, W.



Another Big Feature
ON THE

Universal Program

EXHIBITORS who are "live wires" are thanking their lucky stars that they are hooked up with an exchange that can furnish the UNIVERSAL PROGRAM. They are reaping a harvest on every feature shown.

HERE'S ANOTHER BIG ONE WHEN SHERMAN MARCHED TO THE SEA

Three Reel—1st Bison Released Saturday, July 10th A wonderfully spectacular military masterpiece. An animated pictorial review of the most thrilling events in the Civil War.

A HOUSE PACKER IF THERE EVER WAS ONE

Universal Film Mfg. Co.
Mecca Bldg.,
1600 Broadway,
New York City.

about the mad jealousy of a husband who "suspects" his wife when she hides her widowed sister's child. The sister is loved by a man who does not know of the child's existence.

ANNOUNCEMENT EXTRAORDINARY

The Photo Drama Company

ANNOUNCES

The Early Coming of Bulwer Lytton's Famous Masterpiece

THE LAST DAYS OF POMPEII

Made by the Ambrosio Company of Torino, Italy

In 8 Spectacular Reels

WATCH FOR FURTHER ANNOUNCEMENTS OF AMBROSIO'S MIGHTIEST CREATION

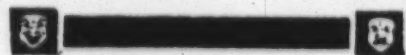
THE PHOTO DRAMA COMPANY

ROOMS 505-6

LONGACRE BUILDING

NEW YORK CITY

MUTUAL FILMS



The Foreign Spy (American, July 10).—It would be useless to attempt much of a review or criticism of this picture, as it is essentially weak in treatment and trashy in plot. This branch of the American Company has had but few good plays to its credit. With the facilities the company appears to have at hand, one might expect better plays. The story deals with a spy who tries to steal plans from an army officer, only to be foiled by a cowboy in love with the officer's daughter.

The Golden Jubilee (Majestic, July 11).—One full reel has been devoted to the Golden Jubilee of the New York Catholic Protector. Photography is good.

Her Two Jewels (Thanhouser, July 4).—The basic situation of this photoplay strongly suggests one of the Broadway successes. Accused of a crime of which she is innocent, a shop girl is sent to prison for six months. When she comes out she turns her hand to manufacturing, and through this medium she meets the son of the rich widow who sent her to prison. In revenge she marries the boy, telling the mother that before she was falsely accused of stealing a jewel, but now she has stolen the son, the greatest jewel the mother has. The author has handled his materials fairly well up to the final, but the picture closes leaving the spectator with the feeling that something is missing, that the story is incomplete. The staging and acting are creditable.

Gaiety's Gladiator (Majestic, July 5).—Fred Mace is a comedian of attainment, but even he cannot be expected to create much fun with such a ridiculous sort of a plot as this appears to be. His antics do raise a titter now and then, but that does not counteract the unpleasant effect of the picture. An artist friend must have a status of a gladiator. Mace adorns himself in scanty attire, and while paint and poses as one. He runs around with very little on through most of the reel, until the buyers of the statue finally discover that their purchase is not a statue but a man. Mr. Mace has been seen in far better farces.

The House of Peeteman (Reliance, July 22).—Here is a very acceptable offering in the shape of a heart interest drama. M. B. Haver is the author of the play, a well-constructed affair which has been developed to allow the players to make some of the situations. Settings are fine, and the photography is up to the usual standard.

Death's Short Cut (Reliance, July 5).—"There is a short cut to the nation's," says one of the country rebels in this play, "but it is sure death." If a short cut was sure death, what would it profit a man to take it? Yet the hero of this tale in the personage of Rodman Law, does and he rides over the falls in rather a spectacular manner. But his principal occupation is drinking whiskey from a bottle, and there is a lot of other business about as interesting before the arrival of the one scene which the manufacturers probably rate to carry this picture to success. Mr. Law's daring exploit is worthy of a better and more uniform story than is found here.

The Wager (Reliance, July 5).—As evidence in his theory a young student of sociology wagers with his friend that if he takes a child from the slums and rears it in the same environment and under the same training as the friend's own child, it will turn out quite as well. In the exposition of this two-reel photoplay there is promise of something out of the ordinary: one is led to believe that a problem of consequence will be treated, and consequently the second reel is a keen disappointment when the action dwindles into a situation of rather a trifling nature. The girl, taken from the slums, grows up in the friend's home, and from all appearances is as intelligent and charming as the daughter of the rich man. The bet is about to be squared when a note is found, which seemingly compromises the adopted girl in an elopement with the family coachman, but the daughter of the house immediately comes forward and acknowledges that she is the guilty one. The idea of this play has fine possibilities which are not realized. Stanley Walpole, Allen Hale, Edna De Lespine, Rosmarie Theby, and Isabel Lamon make up the capable cast.

A Rural Romance (Reliance, July 7).—Stanley Walpole and Virginia Westbrook enact the lead roles in this rural drama of a sentimental order. The plot bears evidence of being thought out; some of the things the characters are compelled to do are almost ridiculous.

ous. Such business as the villain jumping out of his auto in the middle of the street and kissing the heroine in broad daylight, and the hired man giving back the note and returning the horse are the sort of errors in detail that a careful director should seek to keep out of a film play. The sentiment attached to the loss of the old horse is rather weak. There is little continuity in the action, and motives are so confused that the spectator, after the finish of the picture, finds it hard to appreciate just what has happened all the while. The picture is rather ordinary.

The Fisherman's Fortune (Reliance, July 14).—Two young fishermen love the same girl. One of them, Ned, pulls the plug out of his rival's boat and leaves him to drown. First the girl saves him, and naturally disposes the coward responsible. To cap his troubles, Ned, with the assistance of two pals, steals \$3,000 that unknown to him, has really been left him by his late father. He divides his own money with his companions. The loss of the girl and knowledge of the money serve to leave him much depressed. Two distinct ideas poorly knit together. The money might have been coveted that Ned could compete with his better-dressed rival, and thus have some bearing on the love scene. Notwithstanding the shambling structure, there is a preponderance of good in the film that makes it worth while. The acting, particularly of the performers playing the girl and her two rival suitors, is quite satisfactory.

Truth in the Wilderness (American, July 14).—A young man, parted from the girl he loves because of his poor financial condition, is told he will be taken into the firm employing him provided he makes good within two years. He goes to Mexico to make good, and at once engages the heart of a saloonkeeper's daughter. There comes a loss somewhere between the digging of silver ore and refining of the metal, a process apparently his business in the country. The saloonkeeper's daughter discovers that the ore is being stolen. The young man catches and kills the thief, incidentally avenging the girl's father who has been shot and killed. At this point his employer writes him to return, as he has made good. So he returns North, only to find his first love engaged to another. Back to Mexico he goes promptly, and there takes to his heart the girl intended for him. A series of melodramatic incidents, loosely strung together on a conventional framework. The relevance of the title is a mystery. The film is full of animation, and on that account will be desirable to see. The acting of the young man and two girls is rather good.

For the Man She Loved (Thanhouser, July 5).—A bracelet, given a girl by her choice of two men, falls down into a canyon. The favored man goes secretly to get it for her, lowering himself into the canyon by a rope. Just as he picks it up, his rival draws up the line and leaves him to perish. Her lover not appearing, the girl suspects, and follows the rival as he goes to climb over his enemy's misfortune. She goes down into the canyon, fastens the rope about the unfortunate man there, climbs up, and by tying the other end to her pony's saddle horn, drags him to the top. All comes. The guilty man is punished and the lovers united. A creditable production generally. The man drawn up over sacred rocks by the pony is an action having an air of improbability, but to object on this point would be hypercritical. The acting is animated and sincere.

A Crime Sonnet (Thanhouser, July 13).—Children having a doll funeral, borrow a cypress box, tear the veil from it and hang that on the door bell. It happens that a convalescent man is within. His friends immediately gather with condolences for his supposed widow. These are turned to laughter by the appearance of the "corpse" in good spirits. The picture closes with a row of parents spanking (it is supposed) their own children. Trivial as the incident is, and as far as it is dragged out, it is yet worth-while. The scenes of the children are somewhat restrained. Due to a much repetition of business. Otherwise the acting of both juveniles and grown-ups is good.

One of the Finest (Majestic, July 8).—A workman, rejected by a girl in favor of a policeman, finds his rival now married to the girl, insoluble in a railway accident, has fallen, and takes advantage of it to report the policeman drunk. The latter is locked up in that belief, and in due time "breaks." Some time later he is present at a fire, where he rescues the aged, beloved mother and child of the man who has injured him. This leads the other to remorse and confession, whereat the policeman is rehabilitated and decorated with a medal for bravery. A straightforward story interrupted by some interpolated scenes of a police parade. The scene of the kind would have sufficed, but the present amount becomes irritating. Otherwise story, production, and acting are quite satisfactory.

WARNER'S FEATURES

Presenting

THEODORA

A Massive \$100,000.00 Production

From the famous novel by VICTORIEN SARDOU

3 REELS—THRILLS AND AMAZES—3000 PEOPLE

A Vivid Arena Scene—Roman Soldiers in Combat

Two special one sheets, lithographed in gold and colors, showing principal scenes

Address: WARNER'S FEATURES, 145 West 45th Street, NEW YORK CITY

RELIANCE

SATURDAY, JULY 12

RELIANCE

A Great Artistic Triumph

—IRVING CUMMINGS—
In Marion Brook's Sensational Drama

IN 2 REELS ASHES IN 2 REELS

An Unusual Feature Staged in a Beautiful Atmosphere of Romance and Flowers by OSCAR C. APPEL.

With Edgena De Lespine, Norma Phillips, Bobbie Robbins, Irene Howley, and Rosemary Theby as "The Five Sweethearts"

Special—1, 3 and 5-Show Posters

MUTUAL SERVICE

RELIANCE

RELIANCE

EDWARD J. LE SAINT

DIRECTOR

Selig Polyscope Co.

LOS ANGELES CAL.

Kindly mention DRAMATIC MIRROR when you write advertisers.



BIOGRAPH FILMS



FOR THE WEEK COMMENCING JULY 14TH, 1913

MONDAY

THURSDAY

SATURDAY



A GAMBLER'S HONOR

His Attempt to Save Another Results in His Own Regeneration



THE SWEAT-BOX and A CHINESE PUZZLE

Facts Comedies



DURING THE ROUND-UP

The Story of a Girl's Courage in Keeping Her Trust

BIOGRAPH COMPANY NEW YORK

LICENSED FILM RELEASES

Monday, July 14.

(Bio.) A Gambler's Honor. Dr.
(Salom) A Pair of Fools. Com.
(Kalam) The Lost Diamonds. Dr.
(Kalam) The Mercantile. Com.
(Lubin) The Apache Kid. Dr.
(Pathenay) Father's Weekly. No. 22.
(Helle) The Only Chance. Dr.
(Vita.) O'Hara as a Guardian Angel. Com.-Dr.
(Vita.) The Diamond Mystery. Two parts. Dr.

Tuesday, July 15.

(Edison) In the Garden. Dr.
(Bio.) Something Rotten in Havana. Com.
(Bio.) When Ignorance is Bliss. Com.
(Lubin) His Better Self. Dr.
(Pathenay) Demons of the Deep.
(Pathenay) Part of Marselles France. Se.
(Helle) The Tree and the Chaff. Dr.
(Vita.) My Lady of Idleness. Com.-Dr.

Wednesday, July 16.

(Edison) The Dream Fairy. Dr.
(Bio.) The Great Raymond. Dr.
(Kalam) A Thief in the Night. Dr.
(Kalam) The Fight at Grizzly Gulch. Two parts. Dr.
(Pathenay) The Snowy Karet and Its Estermination.

Thursday, July 17.

(Bio.) The Sweat Box. Com.
(Bio.) A Chinese Puzzle. Com.
(Bio.) The Heart of a Gambler. Dr.
(Lubin) The Wiles of Cupid. Dr.
(Helle) The Poisoned Darts. Dr.
(Helle) A Chinese Funeral. No. 23.
(Pathenay) Father's Weekly. No. 23.
(Pathenay) Easy Money. Com.
(Helle) Put to the Test. Dr.
(Vita.) Hubby's Toothache. Com.
(Vita.) Sandy and Shorty Work Together. Com.

Friday, July 18.

(Edison) To Abbeville Courthouse. Dr.
(Bio.) Every Thief Leaves a Clue. Dr.
(Salom) What the Doctor Ordered. Com.
(Kalam) Two Concrete Industries.
(Lubin) The Hidden Bank Roll. Com.
(Lubin) When Mary Married. Com.
(Pathenay) Jin Jitsu.
(Pathenay) Beautiful Catalogue. Se.
(Pathenay) The Secret Formula. Two parts. Dr.

Saturday, July 19.

(Bio.) Doing the Round-Up. Dr.
(Edison) On the Broad Stairway. Dr.
(Bio.) The Two Ranchmen. Com.-Dr.
(Kalam) The Smuggler. Dr.
(Lubin) Jim's Reward. Dr.
(Pathenay) The Friendless Indian. Dr.
(Helle) The Ne'er to Return Road. Two parts. Dr.
(Vita.) The Taming of Betty. Com.

UNIVERSAL COMPANY RELEASES.

Sunday, July 13.

(Crystal) Pearl's Dilemma. Com.
(Crystal) Smuggling Tinsmen With Wives. Com.
(Helle) It is Hard to Please Him. Com.
(Helle) The Catholic Mission.

Monday, July 14.

(Lubin) A Possibility. Two parts. Com.-Dr.
(Nester) The Gift of the Grapes. Dr.
(Lubin) Little Hunter. Com.

Tuesday, July 15.

(101 Bison) The Picket Guard. Two parts. Dr.
(Crystal) In Death's Shadow. Dr.

Wednesday, July 16.

(Nester) The Operator and the Superintendent. Dr.
(Powers) Why Papa Left Home? Com.-Dr.
(Eclair) For the Man She Loved. Two parts. Dr.
(Univ.) The Animated Weekly. No. 71.

Thursday, July 17.

(Imp) Her Nerve. Dr.
(Helle) The Wrong Road. Dr.
(Frontier) The Smallest Scare at Gulch Hollow. Com.

Friday, July 18.

(Nester) The Tale of a Hat. Com.
(Nester) When His Courage Failed. Com.
(Powers) The Awakening. Dr.
(Victor) Nihilist Vendence. Two parts. Dr.

Saturday, July 19.

(Imp) Binks Ends the War. Com.
(Imp) In Cartoonland With Hy. Mayer.
(101 Bison) When Sherman Marched to the Sea. Three parts. Dr.
(Frontier) The Half-Breed Sheriff. Dr.

EXCLUSIVE SUPPLY RELEASES

Monday, July 14.

(Dragon) The Organist. Dr.

Tuesday, July 15.

(Gaumont) With Honor at Stake. Dr.

Wednesday, July 16.

(Solax) Cooking for Trouble. Com.
(Gaumont) Gaumont's Weekly. No. 71.
(Hamo) The Black Onal.

Thursday, July 17.

(Gaumont) The Tiny Troubadour. Com.

Friday, July 18.

(Solax) The Intruder. Dr.
(Lux) (Title not reported.)

Saturday, July 19.

(Great N.) A Country Cousin. Dr.

MUTUAL FILM RELEASES

Sunday, July 13.

(Mal.) (Title not reported.)
(Than.) A Crepe Bonnet. Com.-Dr.

Monday, July 14.

(Amer.) Truth in the Wilderness. Two parts. Dr.

(Keystone) Love and Rubbish. Com.
(Helle) The Fisherman's Fortune. Dr.

Tuesday, July 15.

(Mal.) (Title not reported.)
(Than.) (Title not reported.)

Wednesday, July 16.

(Broncho) Heart Throbs. Two parts. Dr.
(Mutual) Mutual Weekly. No. 29.
(Hamo) A Dog-Gone Baron. Com.
(Helle) Her Memory. Dr.

Thursday, July 17.

(Amer.) To Err is Human. Dr.
(Keystone) (Title not reported.)
(Mutual) (Title not reported.)
(Pilot) (Title not reported.)

Friday, July 18.

(Kav-Bee) The Red Mask. Two parts. Dr.
(Than.) (Title not reported.)

Saturday, July 19.

(Amer.) At the Half-Breed's Mercy. Dr.
(Mal.) (Title not reported.)
(Helle) The Strange Way. Dr.

Kindly mention DRAMATIC MIRROR when you write advertisers.



KING BAGGOT
A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
NOW IN EUROPE ADDRESS SCREEN CLUB

HOWARD M. MITCHELL

LUBIN STUDIO
Philadelphia, Pa.



BEVERLY BAYNE, ESSANAY,
Showing Popular Player Holding "Alkali
Ike," the Doll.

EXCLUSIVE FILMS

The Message to Heaven (Solax, June 27).—There is something painfully crude, conventional, and impossible in this one-reel sentimental drama. In an exposition which is abrupt and indifferent, a young wife leaves her baby and husband to go off with another fellow with money. The husband is cross when he returns home after a hard day's work, because the wife, interested in a book, has failed to get supper ready. This is about the only motive we can see for the wife's leaving her family. Later, when the baby begins to talk the husband tells her that the mother is in heaven. The little girl addresses a letter to her mother in that far off place, and while out posting it is run down by an auto with the mother herself inside. Mother discovers the child's identity, and the father, over the child's bed, forgives with a kiss. Truly he has a forgiving disposition, but there is no consistency in the story, and the finish is feeble.

Cooking for Trouble (Solax, June 16).—John Brown fires the cook and is unable to get a decent thing to eat, even when his wife tries her hand at it. Her disappointment is so keen that she starts home to mother. But she misses the train, so comes back and goes to bed. Then hubby returns to get his own supper, burns his fingers, smears his face and a few other things, and finally retires. Unfortunately, he has left the kitchen faucet open and the cookery is filled to the window sill with water. At this juncture the cook, who has concluded that her place was as good as any, returns, and clambors in the kitchen window in hope that she may go to bed without anyone finding out. But John hears the noise and follows her. Both swim in the flooded kitchen until mutual recognition, and the wife's thankfulness at regaining the cook restores peace. A good little comedy, able to stand better working out, but on the whole entertaining. The rendering of husband, wife and cook by the company was entirely satisfactory.

True Hearts (Solax, July 4).—Little Jack's mother dies and he is left alone in the world. He is adopted by a kind neighbor. Ten years later Jack is a young man, who loves and is loved by Vinnie, the neighbor's daughter. But an accident happening to Vinnie, a young girl nearby, her father brings her to the house where she is cared for. Jack falls in love with her and she with him. But Vinnie learns that Vinnie loves Jack, so she returns at once to her father. Jack follows, only to behold Vinnie coming from her home a bride. In remorse, he goes back and is received in Vinnie's welcoming arms. A conventional drama having little novelty of idea. It is well worked out, nevertheless, and acted with sincerity.

COMING—Another huge Monopol triumph

Miss Marion Leonard

in the first original story ever made in six reels

"THE SEED OF THE FATHERS"

a gripping story of mother love and the fruits of heredity, with filicide as the sensational denouement. The question of justification will make this the most talked of picture of the year.

Bids invited

MONOPOL FILM CO., 145 West 45th St., New York

Telephone, Bryant, 3358

N.B.—Two Professional Morning Matinees will be given at the Astor Theatre, Broadway and 45th St., at 9:30 and 11 A.M. Thursday, July 10. All visiting and resident members of the Film World are cordially invited to attend. Your card or glad hand will bring you the courtesies of the house.

The Vivaphone Singing and Talking Pictures

ARE BEING EXHIBITED AT OUR THEATRE

110-112 WEST 40TH STREET, NEW YORK CITY

For the benefit of visiting exhibitors, exchange men and State rights buyers, we will give special demonstrations during Convention and Exposition Week, July 7th to 12th.

Pronounced by All the Greatest Talking Pictures!

Exclusive City and County Rights will be Given!

REMEMBER

THE VIVAPHONE can be installed in a half hour!
THE VIVAPHONE can be used with any phonograph and any projector!
THE VIVAPHONE is simple to operate and needs no extra help!
THE VIVAPHONE can be operated after an hour's instruction!
THE VIVAPHONE can't go wrong!
THE VIVAPHONE service is ready; 6 subjects weekly; new ones always!

**VIVAPHONE
FILM
AND
SALES CO.**

STATES OPEN

California, Oregon, Washington, Missouri,
Kentucky, Colorado, Arizona, New Mexico,
Oklahoma, Missouri, Wisconsin, Illinois,
North Carolina, Idaho, Nevada, Montana,
Utah, Illinois, Indiana, Kansas, Nebraska,
North and South Dakota.

Rooms 110-112 West 40th Street, New York City

A. BLINKHORN, Sole Agent,

U. S. A. and Canada

L. B. CARLETON

Director Lubin Stock Co., Philadelphia, Pa.
Permanent address, 220 W. 102d St., N. Y. City.

CHARLES M. SEAY

Edison Director Current Releases
A Taste of His Own Medicine—June 23
Circumstances Make Heroes—June 26

ADELE LANE SELIG CO.

PACIFIC COAST STUDIO

Edgena De Lespine LEADING WOMAN

RELIANCE CO., 540 W. 21st St., N. Y.

Recent Releases:
"THE GOOD WITHIN"
"THE BAWLEROUT 3 REELS"
"HALF A CHANCE (3 REELS)"

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY

Dances of the Age
Right for Right's Sake
Some Spots in and Around
Los Angeles

NEXT—The Diamond Crown—July 13

G. JAY WILLIAMS

He Would Fix Things
How Did It Finish?
All on Account of a Portrait

NEXT—His Mother-in-law's Visit—July 9

CHARLES J. BRABIN

A Concerto for the Viola
A Race to New York
Merry Mariah

NOW MAKING PICTURES IN ENGLAND

NEXT—White John Bolt Slept—June 7

WALTER EDWIN

Her Royal Highness
Marie Stuart—3 Parts
The Story of the Bell

NEXT—A Proposal from the Duke—July 26

GEORGE A. LESSEY

Twain Brothers
Fortune Teller
The Patchwork Quilt

NEXT—The Signal—July 5

EXHIBITORS AT THE PALACE

Following is the complete list of exhibitors at the Exposition at Grand Central Palace:

ACME METAL CEILING CO., 45.
AMERICAN MUSEUM OF SAFETY, 110.
AMERICAN SEATING CO., 101.
AMER. THEATER CURTAIN AND SUPPLY CO., 356.
ASCHENBACH AND MILLER, 337.
AUTOMATIC CASH REG. AND TICKET CO., 323.
AUTOMATIC COIN CASHIER CO., THE, 315.
BARTOLA KEYBOARD SALES CO., 211, 212.
BAUSCH AND LOMB, 362.
BELL AND HOWELL, 310.
BERRY-WOOD PIANO PLAYER CO., 13 and 14.
BILL BOARD, 314.
BOECKER, ERNEST, 104 and 105.
BOX OFFICE TICKET MACHINE CO., 361.
BRADY, ARTHUR, 25, 26.
CHILDREN'S MOTION PICTURE LEAGUE, 111.
DAY AND NIGHT SCREEN, 311.

HOTEL LYNWOOD

102 W. 44th Street, New York

Single Room, \$1 per day; Double, \$1.50; with Bath, \$2; Suite, \$2.50. Weekly rates from \$4 to \$12.50.
Elevator, Electric Lights and Telephone

SCHNEIDER, EBERHARD (Mach.), 349 and 350.
SCOTT AND VAN ALSTEN, 27.
SINGING PICTURES R. AND E. CO., 29.
SPRAY OZONE CO., 336.
STANDARD MACHINE CO., 339 and 340.
TYPHOON FAN CO., 44.
UNITED ELSC. LIGHT AND POWER CO., 329 and 334 incl.
UNITED STATES PRINTING & LITHO. CO., 338.
UNITED TICKET SUPPLY CO., 34.
UNIVERSAL FILM MFG. CO., 353, 355, 357.
WHITE WHITMAN CO., 305, 306.



"DANGEROUS SYMPATHY," RAMO, JULY 9.

Dramatic Mirror Co., The, 43.
EASTMAN KODAK CO., 368-372.
EDISON, THOS. A. CO., 325 and 326.
ELECTRENE COMPANY, 312.
ENTERPRISE OPTICAL MFG. CO., 327 and 328.
EXCLUSION DRUM WORKS, 301.
EXCLUSIVE SUPPLY CORP., 327.
FAMOUS PLAYER FILM CO., 109.
GAUMONT CO., 367.
GENERAL FILM CO., 106, 107 and 108.
J. H. GENTNER CO., 307.
HENNEGAN AND CO., 200.
JOHNS-MANVILLE CO., 335.
KINEMACOLOR CO. OF AMERICA, 352.
KORNTING AND MATHIESSEN, 318.
LANG MFG. CO., 308.
MANHATTAN SLIDE AND FILM CO., 38.
MARTIN REALTY CO., 37 and 42.
MENGER AND KING, 313.
MINER LITHOGRAPH CO., 115.
MORGAN LITHOGRAPH COMPANY, 354.
MOTION PICTURE CENTER, INC., 309.
MOTION PICTURE STORY MAGAZINE, 317.
MOVING PICTURE NEWS, 33.
MOVING PICTURE WORLD, 360.
MUTUAL FILM CORP., 102 and 103.
NATIONAL CASH REGISTER CO., 363, 366, incl.
NATIONAL EDUCATIONAL FILM CO., 324.
NEWMAN MFG. CO., 17.
N. Y. EDISON CO., 204 to 207 incl.
NEW YORK TELEGRAPH, 316.
NICHOLAS POWER MACHINE CO., 341 to 348 incl.
NOVELTY SLIDE CO., 32.
OSHKOSH METAL PROD. CO., 211 and 212.
OZONE PURE AIRIFIER CO., 39.
PHOTO MACHINE CO., 304.
PICTURE THEATER EQUIPMENT CO., 351.
PRECISION MACHINE CO., 319 to 322 incl.
RADIUM GOLD FIBRE SCREEN, 356.
RICH AND EINHORN, 323.

AL. H. WOODS "Life Target," 401 to 404 incl.
WURLITZER, RUDOLPH, 201, 202.
WYANOAK PRINTING CO., 302.

"EAST LYNNE" IN PICTURES

P. P. Craft announces a production of an unusual order in the three-part film adaptation of East Lynne. To accomplish the best results a company of experienced English players was recruited, and the story was enacted in Western England, near Worcester, where Mrs. Henry Wood located the drama. Fred Paul played Archibald Carlyle, the part in which Wilson Barrett made his first great success, and Blanche Forsythe interpreted Lady Isabel, the character made famous in this country a quarter of a century ago by Ada Gray. An effort has been made to tell the whole story in consecutive fashion, without losing any of the pathos and heart interest which abound in the original.

MORE TWO-REEL FILMS

The demand for the Vitagraph special two-part pictures has become so great that the company has decided to release a two-reeler every Saturday beginning Aug. 1, replacing the one-reel now being released.

LETTERS and QUESTIONS

ANSWERED BY THE FILM MAN.

H. S. Boston, Mass.—The New Day's Dawn, Edison, was released Jan. 6. Miriam Nesbitt played the part of the wife.
C. Y. S., Utica, N. Y.—Eugene Savoyard was seen as the convict in Kalem's Her Convict Brother. Others in the cast were Hazel Neason and Donald Mackenzie.
H. M. Newark, N. J.—We have no record of a Lubin film called James, Jr.
S. D. S., Buffalo, N. Y.—To give a list of all the motion picture companies that buy scenarios would be to mention practically all of those engaged in producing films. In the

AMERICAN KINETO CORPORATION

1018 LONG ACRE BUILDING, NEW YORK CITY

OUR FIRST RELEASE

"FROM OUT THE DEPTHS"

DOMESTIC DRAMA IN TWO PARTS

PEERLESS

BOOSTING MATERIAL:—1's, 3's, 6's, 7 Photos, Heralds, Slides, Cuts, &c.

WATCH FOR OUR NEXT RELEASE

WIRE GET IN FIRST ORDER QUICK TODAY, NOT TOMORROW **AKC** HAS THE GOODS WORKS QUICKLY HAS REAL METHOD

AMERICAN KINETO CORPORATION
1018 LONG ACRE BLDG., B'WAY AT 42ND ST.
NEW YORK CITY

TELEPHONE, 4276 BRYANT

Great Multiple Reel Headliners

BRONCHO and KAY-BEE

Two and Three-Reel Features Released Every Week

The Greatest of Them All **EMPIRE** A New Brand with New Themes

Two and Three-Reel Naval and Puritan Day Historical Productions, Staged on a Colossal Scale. One Subject Every Week.

FROM THE STUDIOS OF THE

New York Motion Picture Corporation

THE LEADING FILM MANUFACTURERS OF THE WORLD

KEYSTONE COMEDIES

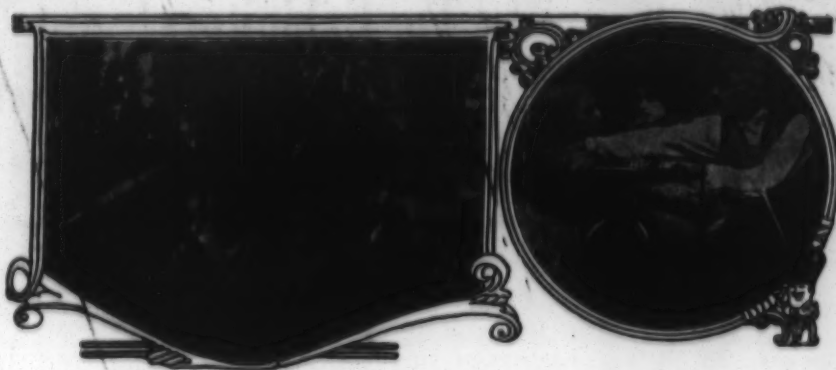
The Famous Laugh Producers
Sensations of Picturedom
Three Reels Every Week

CHARLOTTE DOWNING

Ingenu Leads—AT LIBERTY.

PAUL SCOTT, Agent, 1402 Broadway, N. Y.

advertising and reading columns of THE MIRROR you may find the names and addresses of plenty of companies to supply you with a market.
A. L. Oswego, N. Y.—William West played the farmer and Elizabeth Miller the wife in the Edison film, Tea and Toast.
C. I. J., St. Paul, Minn.—The Indian's daughter in Essanay's Into the North was played by Dorothy Phillips.
H. O., San Francisco, Cal.—Wilfred North is a director for the Vitagraph Company.



Released Monday, July 14

The Diamond Mystery

The Contest Story of the Motion Picture Story Magazine

Plot and counter-plot revolve about the invention of a machine for making diamonds—a mad inventor, a band of counterfeiters and members of the International Diamond Syndicate are the chief figures in this remarkable picture. Staged by the Vitagraph Co. in two reels.

Released Saturday, July 12th

A Wild Ride

A brave girl escapes from a South African ostrich farm, besieged by Zulus, and on the back of an ostrich dashed over the desert to a military post to get help. Fire, battle and plunder mark this exciting picture staged at the Selig Wild Animal Farm. It's in two reels.

Have your mail addressed in care of

GENERAL FILM

He invites you to make your headquarters with him at the Exposition in the Grand Central Palace. You will find him on the main floor in spaces

106 - 107 - 108

and also in Number Four Theatre on the mezzanine floor where representative films of the single and multiple reels produced by his manufacturers will be exhibited. In this theatre, too, will be shown banners, posters, lantern slides and the other aids that General Film gives *you* to attract patrons to *your* house.

A UNIQUE FEATURE

will be the attendance of the players whom you have seen so often in the pictures. The most prominent ones will be there to shake your hand at the booth. Incidentally, the design of that booth itself will make you sit up. Here's the program showing when the manufacturers will occupy the booths:

MONDAY	Biograph Day	THURSDAY	Lubin and Pathe Day
TUESDAY	Kalem Day	FRIDAY	Edison Day
WEDNESDAY	Vitagraph Day	SATURDAY	Chicago Day, Essanay, Kleine and Selig

If you don't know him, now is the time to meet General Film. If you're an old friend he wants to renew the cordial acquaintance.

General Film Company, 200 Fifth Avenue, New York



Now in preparation are these multiple features:

July 19th	The Ne'er to Return Road	Selig	2 reels
July 21st	Tapped Wires	Essanay	2 reels
July 23rd	Home, Sweet Home	Lubin	2 reels
July 25th	Honor Thy Father	Cines-Kleine	2 reels

Released Wednesday, July 16th

The Fight at Grizzly Gulch

Indians and United States troops in a desperate encounter brought on by a white trader who interfered with a Medicine Man's cure. The daughter of the tribe guides the trader's wife through danger and the waste places to safety. It's a Western of the first rank by Kalem, in two reels.



Released Friday, July 18th

The Secret Formula

Brimful of action is this fast-flowing story built up around a secret process to revolutionize the cement industry. An exciting fox-hunt and a leap from a horse to a flying express train are just two incidents in the struggle for the formula. This is a Pathe play in two reels.

LICENSED FILMS



His Redemption (Lubin, June 30).—A young man, Cole by name, is convicted, together with his older pal, of burglary. After some years of imprisonment he is placed on the honor list and made a trusty. While enjoying some of his privileges, he makes the acquaintance of the warden's daughter. She, anxious to lead him to a better life, shows him a biblical quotation that fits his own case as well as the determination to reform, giving her as evidence of his intention, a chart of where the stolen money is hidden. Meanwhile his pal has organized the other prisoners in a plan of escape. This plan carries sufficiently for the pal to escape, but in the melee the warden is wounded and compelled to accept aid from Cole. Cole pursues his pal, until he finds him taking the money from the hiding-place, and then drives him back, money and all, to the prison. For this and by the testimony of the daughter who has told of the chart given her, Cole is given his freedom. A true melodramatic situation not handled in any particularly new way, but having sufficient animation to carry it over. The film, as a whole, shows haste in preparation, particularly in the interior, where the chief prison official is alternately called sheriff and warden. Edgar Jones as Cole makes virtue quite fairly its own reward. Franklin Hall is pleasantly villainous as the pal, and the small part of the daughter receives due attention at the hands and person of Clara Williams. K.

The Fighting Lieutenant (Bell, June 30).—Don Miguel, a noble Mexican, hopes to repair his fortune by marrying Senorita Young and pretty, an heiress, and takes advantage of his position as her guardian to compel her. But Carlos, a sort of tame cat or something in the household, who loves her, introduces his young and handsome American army friend, who promptly knocks the Don down for being so overbearing. In fact, he overturns a sideboard and falls on the Don and his accomplice, holding them down long enough for Carlos to take the senorita outside and for himself to jump through some iron bars into a room in order to join them. He starts out for the border with the senorita, the Don and a gang of Mexican soldiers at his heels. They stop for rest in a deserted house—or perhaps it is the American's own bachelor quarters with a pot of soup over the fire and a cloth laid on the table. Here they are besieged by some very real but unwilling wolves that chase off the horses and retreat well-meaning when the crack-shot American misses them at two paces. This gives time for the Don to arrive and his party to surround the place. In a short time the cottage walls have a Swiss-cheese decoration of bullet holes, and all seems up with the lovers within, when Carlos, who has followed the Don at a safe distance, summons the American troops. They arrive and the burst of handclapping, waves the flag, and the Mexicans that have not been killed by their compatriot, and then leave the wounded lieutenant to the tender caresses of senorita. A melodrama of the most blood-and-thunder order, filled with inconsistencies and without motive. The production is an absurdity. Some animated action of the moment is worth looking at, but that is all. K.

Yokohama Fire Department (Vitaphone, June 30).—Have for somewhat deficient cinematography, which is probably due to most adverse conditions in the taking, this is a good film, and should command interest if for no reason other than for the opportunity to observe the amazing system of fighting fire in a country where all structures save perhaps tea-house lanterns or a Buddhist shrine or two are inflammable. The crowd and ceremonial attendance upon the street procession of richly appointed fire apparatus is highly amusing. Everything is hand-drawn, flags are down, and the invariable vanguard of children follow. The most up-to-date features are an occasional uniform with helmet and one pseudo-undergarment engine. The perfunctory inspection of fire machinery and engine corps, together with the annual efficiency tests and contests for prizes are dealt with in detail. K.

Where Moore and Water Meet (Bell, June 24).—This picture, strongly reminiscent in its large particulars of the story of Enoch Arden, is remarkable for a singular repression on the part of the actors, obviously not their fault, but seemingly due to a lack of business provided by the director. Whether the responsibility is to be fixed here or not, the circumstance still remains a drag to the whole thing. A young lady designer turns down a contractor to marry an architect. She is very happy with the latter in his bungalow by the sea, until one day her husband goes off on a fishing trip, from which he does not return. He is carried out by the tide and marooned on a barren island, from whence he is soon taken by a ship bound out on a long voyage. A year elapses, and the girl is once more approached by the contractor, who is a good sort of fellow, and soon stands well in her graces. But the architect returns, asks the contractor where his wife is, and he has nothing to do but reunite them. A true conception worked out in but a few of its many possibilities, but, generally speaking, a fairly good production. Some inattention to details as in the marooning of the architect in a well-equipped boat that is entirely under his control, is irritating, but it would be hypocritical to enumerate the instances of it. William Addison and John Strong in the parts of contractor and architect are very good indeed. The wife is excellently done by Betty Harte. K.

The Marshal's Capture (Bell, June 24).—A marshal, in a small town in the West, where law is still military in essence, is compelled to arrest his brother-in-law for wounding an innocent bystander in a quarrel over cards. The prisoner escapes while the marshal is asleep, the marshal's sister, having taken the key to the jail, finding that some friend has already let him out. The marshal thinks his sister responsible, but follows in pursuit. While he stops to drink at a water-hole, the friend shoots him. The brother-in-law learns of this directly, and insists that his friend escape while he returns to the marshal. He revives the wounded man, and goes with him all the way back to the jail, arranging himself when he is sure that the marshal is safe. In great haste, the marshal refuses to have him taken into custody. The story of this runs along easily enough, but ends rather unsatisfactorily. A number of things occurring during the course of the picture lead one to expect more than comes of it, the enemy's threat of vengeance at the back-sliding of the prisoner, the taking of the jail key by the sister, and so on. It has enough animation, however, to carry it, though. A main figure is given by William Duncan as the marshal. Myrtle Friedman as the sister is thoroughly satisfactory. K.

The Cloak of Guilt (Kalem, June 27).—Through the sudden death of her supposedly wealthy father, Helen is thrown upon the world penniless. She secures a position with Mrs. Sturges, a rich widow, with a daughter whom she hopes to marry off to Jack Mason, a young millionaire, who frequents the house. Jack, however, becomes interested in the maid, with the result that Mrs. Sturges becomesasperated. She takes advantage of Jack's presence at dinner one evening to humiliate the girl. The daughter, following this up, sees a chance for cruel revenge, but Jack lays bare the plot by discovering a clue through a broken perfume bottle. Alice Joyce plays the part of Helen. Tom Moore is clever as Jack, and Isabel Cerson and Mary Clowers are cast as the mother and daughter. The play is of the clean cut, quiet kind which the Kalem Company is particularly fond of doing. One's interest is held. G.

The Fly (Edison, June 28).—In this picture the Edison Company undertakes to show the fly in its stages of development, and the great menace it is to public health. The camera man has done his work with care, and the director has chosen good scenes to illustrate how flies are bred in filth. The picture is interesting and instructive. G.

Circumstances Make Heroes (Edison, June 28).—While there is nothing particularly original or clever in the idea or treatment of this picture, written by Gertrude McCoy, still it has the air of comedy of the broad kind and will please many. Arthur Housman plays the important role, and while he caricatures his part rather too much, he manages to get several good laughs. There are three suitors for the daughter's hand. The father, a sheriff, declares that the one who is successful in capturing a certain bad man may have his daughter. The criminal comes to the house when the three boys are present, and one of the boys is almost forced into capturing him. Beulah Larn is seen as the girl. Charles M. Seay is the director. G.

Bob Buys an Auto (Lubin, June 27).—There is considerably less fun and humor in this farce than others in the series of Bob pictures. There is nothing in the plot to justify its production: what business exists is of the antique vintage. Bob's family and friends persuade him to purchase an auto. Out on the first trip, it ceases to run, and the joy riders are forced to haul it back to town, and Bob is angry because any one even suggests that he buy such a thing. Next time he must buy an improved make. Robert Fischer plays Bob, with Clarence Elmer, Kempton Green, Vivian Prescott, and John Smiley supporting. G.

The Beaut From Butte (Lubin, June 27).—This farce, of the same reel with Bob Buys an Auto, has the virtue of giving rise to laughter, even though the theme is conventional with usage. Visiting his cousins in the East the young man wins all the girls with his tales of wonderful adventures in the West. Later, after his return home, one of the boys, after investigation, learns that the fellow is a driver of a sprinkling wagon. Walter H. Stull, Francis Ne Moyer, Max Hotely, and George Heelm make up the cast. G.

Broncho Billy's Strategy (Essanay, June 28).—An odd feature, and a commendable one, about this photoplay is the absence of subtleties. The action explains itself as it moves along, and while, of course, to do this the theme must be rather elemental and the plot of a simple kind, still there is sufficient to hold one's attention and to create somewhat of an impression. G. M. Anderson, in the title-role, saves a man from his evil ways for the sake of a girl, the erring man's sister. The actor playing the erring brother is a new face to us, yet an altogether agreeable face, and his acting appears highly intelligent and finished for the sort of work he is called upon to do. The settings and atmosphere harmonize with the time and place of the play, but a change in the interior settings would not be amiss. When one is too familiar with the settings it detracts from the freshness of the picture as a whole. G.

Fortune Smiles (Edison, June 27).—This is the twelfth and last story in the What Happened to Mary Series produced by the Edison Company. There is less of the tone of the ultra-melodramatic in this than has been evidenced in some of the previous pictures, and altogether it seems that Fortune Smiles is an excellent film to terminate the series. Mary Fuller plays with her customary artfulness and charm. According to the story she comes into her own with the aid of a friendly lawyer and those who sought to gain possession of her fortune through criminal methods are brought to justice. Announcement is made at the close by Miss Fuller in a personal letter (somewhat of a novelty on the screen) that another series will be commenced in the near future dealing with Mary as a young lady of society and wealth. There is little doubt but that this series will prove quite as interesting as the previous ones. George A. Lester, in directing the picture, has acquitted himself as an artist. Charles Ogle, Barry O'Moore, Bessie Cooper, William Wadsworth, and Harry Ertling make up the cast. G.

Witness "A-3 Center" (Essanay, June 27).—Suspected and under arrest for the crime of murder a young man has, as his only proof of an alibi, a theater seat check, "A-3 Center." The ticket seller fails to recognize the accused man as the one he sold the ticket to. The usher fails also to recognize him. But there is a girl, a very pretty girl, who sat next to him, and the only apparent hope of clearing the accused is in finding this girl. Plays of this order are not uncommon, but seldom have we had such a well developed and substantial one. The author has worked his material together in a uniform state. There is only one blemish in the culmination. The author should have allowed the innocent man to be acquitted solely through the finding of the girl who possessed the seat check that matched, before introducing the crack who survives the purpose of the author in bringing this man into the action was to make the apprehension of the real culprit sure and consistent, and this is worthy enough, perhaps. But the interest in the main issue—will this girl be found?—slackens when the meeting of the innocent man and the real man will be cleared by the evidence of the "squealer," whether the other canon is found or not. If some other way could have been found at the last moment to bring the guilty man to justice, without interfering with the main issue, the document would not have been so marred. Be that as it may, the picture is out of the ordinary, both in conception and production. E. H. Calvert in the lead male role shows himself to be a clean-cut actor of ability. He has shown remarkable development in the last few months. G.

One Good Joke Deserves Another (Vitaphone, June 27).—This is the sort of picture that should be released on April Fool's Day. Not that it isn't funny on other days: it is as amusing as the author would have it, and it

To Exhibitors Exchange Men and All Interested In Photoplays and Motion Pictures

GREETINGS

Drink of the good cheer that surrounds you. Let your countenances impart radiance wherever you tread, and enjoy with us every advantage this convention offers. Make this the greatest gathering of moving picture enthusiasts, one that will establish a record in motion picture history.

And when you return to your respective homes, remember Essanay produces the best there is in motion pictures.

ESSANAY FILM MANUFACTURING COMPANY

521 First National Bank Building, Chicago

Factory and Studio, 1333 Argyle Street, CHICAGO, ILL.

LUBIN FILMS

Five Releases Each Week

"WHEN LOVE LOSES OUT"—400 feet Thursday, July 10th
The humor of the sanitarium

"BUILDING A TRUST"—600 feet Thursday, July 10th
An Irish lady and a Chink build a laundry Trust

"ON HER WEDDING DAY"—1000 feet Friday, July 11th
A very intense and high class melodrama

"HER ONLY BOY"—1000 feet Saturday, July 12th
A pathetic tale of mother and son

"THE APACHE KIND"—1000 feet Monday, July 14th
A bandit story replete with adventure

"HIS BETTER SELF"—1000 feet Tuesday, July 15th
A problem story of high class

Lubin Two Reel Pictures Are Features

"HOME SWEET HOME" Special—Two Reel
Wednesday, July 23rd

John Barbour and his wife Nell had become well to do and conceived the idea of taking Ma and Pa Barbour to live with them. So they sold out the old home and took the dear old couple to the city. Everything was done to make them comfortable, but the new atmosphere did not fit and presently John found out that Ma and Pa were buying the old sticks back. "John, said Nell, we tried to make them happy and are just killing them." John bought the old traps back again, opened the cottage and hustled Ma and Pa back to the home they loved.

LUBIN 5-COLOR POSTERS—One, Three and Six Sheets
From your Exchange, or A.B.C. Co., Cleveland, Ohio



LUBIN MANUFACTURING CO. PHILADELPHIA, U.S.A.



Kindly mention DRAMATIC MIRROR when you write advertisers.

success—particularly among the host of John Bunny followers—will be complete. Wallie Van and Flora Finch are also conspicuous in the cast. Bunny, the bridge watchman, plays an April Fool's joke upon Catey, which Catey resents. He plans to get even with Bunny, and he does it in a thorough manner. There is an added laugh at the end, because the joke threatens to turn against all concerned, when the judge at the bench has his little joke. Disgraced, Catey throws a fake baby into the river near Bunny while passing in an auto. Bunny sends the authorities after the auto, and raises a great noise in the neighborhood, believing that a baby has been murdered. He invites the newspaper men to the scene, and the river is scoured to find the drowned child. When it is found by an old river man, he goes after Bunny with a vengeance, for the joke he imagines has been aimed at him. It all ends in the police court. Wilfrid North has done splendid work in the directing of the farce.

A Western Romance (Selig, June 27).—Rather a pleasing Western story of sentiment and heroism wherein an irrigation engineer, to save the farmers and villagers from the evil work of the villain, uses his body as a stopper for a break in the canal. The good engineer loses his position through drink, and is superseded by his rival for the employer's daughter. Out of revenge he attempts to blast a hole in the reservoir, with the hope that it will throw reduction on his enemy. However, the new foreman happens upon the break and crawls into it to hold the water back until help arrives. Of course, he wins the girl, and the culprit is dealt with severely. The judgment of the director in choosing settings and players is better than that of the author in constructing clear action.

The Second Shot (Pathéplay, June 28).—That this story survives the rather indifferent treatment it receives at the hands of players and director is an acknowledgment of the thought the author has given the script and the very excellent idea it contains. The amount of rough business (such as knocking the hot-tempered doctor to the ground on several occasions) that the director has permitted and the posey attitudes of the player enacting the part of the hero, are undesirable in a film that is to be shown to an audience tired of overdrawn Western melodrama. When such things are properly called for they can be tolerated, but the effect of a situation is never intensified by the "I shall have revenge" sort of spirit. A modified tone in the interpretation would improve this picture. While the quarrel in the exposition of the play is necessary for what follows, the subtitle introducing it is unnecessary. The action is self-explanatory. The story is capable of more human interest than it discloses, but without it is a fair offering.

The Love Test (Lubin, June 28).—We are inclined to think, after a casual survey of this picture, that the title is a misnomer. A husband's failure to kiss his wife good-by when going off to work is the final incident which determines a wife to elope with another man, the doctor of the mining camp. When at the station word reaches the pair that the husband has been severely injured, and that the doctor's services are needed, the wife turns back, and the doctor follows, having nothing better to do; and the wife decides that her husband, after all, needs her care, and the doctor is told politely that he is no longer needed. It is not an easy thing to determine just what the wife stands in this story—what her motives are and which of the two men she likes best. If she loved the husband then it would not be a test for her to stay and nurse him, and if she loved the doctor then giving him up would be more in the form of a sacrifice. Which ever way it is, the woman gets little sympathy. The story does not carry out any definite moral or idea, and there is no situation that can be rated to impress one materially. The physical qualities of the picture are, happily, of the best, and largely through this the piece can be claimed as a fair offering. Edgar Jones, Frank Hall, and Clara Williams enact the leading roles.

The Spotted Elephant Hawk Moth (Pathéplay, June 28).—It is said that this moth is one of the most beautiful and gorgeous of all moths. In this film the complete metamorphosis is shown in a clear, instructive, and entertaining manner.

Athena (Pathéplay, June 27).—On the same reel with *The Spotted Elephant Hawk Moth*. With good photography the spectator is taken on a visit to the ruins of the ancient city, once the center of civilization. It is a fair scenic picture.

One Over on Catey (Vitagraph, June 28).—Wallie Van is here cast in the title role of a rather amusing bit, supported in excellent style by Lillian Walker, Harry Lambert, and Humble Mack. Harry Lambert is the author of the sketch, and Van directs. Directed. Unless Catey had been somewhat under the influence of liquor, it seems almost impossible that his friends could have put over such a joke upon him, that a boy could successfully disguise as his sweetheart, elope with him, and almost marry him without being discovered, by Catey. But so goes the tale. His girl is piqued, because he flirts, and it is she that conceives the plan of getting even. The boys, who are also sore on Catey because of his popularity, readily consent to carry out the programme. Catey's conceit gets a severe bump, and the audience is forced to laugh. Bringing the joke to a finish in the ballroom might have assisted the climax somewhat. As it is, the action appears a trifle padded.

Her Mother's Oath (Biograph, June 28).—Possibly some of the Biograph dramas are better at times than others; but, as a patron remarked recently, "None of them is bad." Perhaps the Biograph Company has produced dramas with more depth, with more stirring action than this one, but in the recollection of the reviewer it has produced very few that grip the sympathies of the spectator more than this one. The delicately drawn pathos in the picture, largely attributed to the exquisite work of the old mother, would move a heart of stone. Recent pictures featuring the actress in the role of the mother have shown her to be a forceful, individual, portrayer of character, but the way in which she rises to the sentiment in this picture, particularly where she receives the note from her daughter telling of the marriage and the final reconciliation, discloses her in a new light. According to the characterization, the old mother is strongly orthodox, with an indomitable will which dwarfs the child. The child is forced to make a prayer that "If I ever speak to that man again, may God strike my mother blind." The oath is fulfilled, but through the workings of fate the mother is saved from herself. Henry Walthall enacts the part of the roaming actor who wins the girl's heart in a most capable manner. Lillian Gish is seen as the child with agreeable results.

Curing Her Extravagance (Kalem, June 28).—Ruth Roland, Marshall Neilan, and

SELIG POLYSCOPE CO.
SPEND \$1,000,000 IN
SOUTHERN CALIFORNIA

Largest Zoo in the World to
be Feature of Los Angeles
Properties.

Wm. N. Selig Seeks Highest
Quality in Film Product.

CHICAGO, Ill., May 22, 1913.—Mr. Wm. N. Selig, president of the Selig Polyscope Co., returned to Chicago this week after a prolonged visit to the Selig Studios and Wild Animal Farm in Los Angeles.

The film magnate yesterday made public some of his plans for a greater studio and zoo in the Southern California Metropolis.

These plans include provisions for extensive tracts of land, new and enlarged studios with complete equipment, the largest zoo in the world, and an elaborate outlay of rare plants and foreign vegetation which will be imported to this country at great expense.

The Selig Polyscope Co. is today acknowledged the largest and foremost motion picture manufacturing firm in this country and possibly in the world. Its main plant and studios are in Chicago, where it occupies several acres of ground.

The present Los Angeles properties consist of the extensive Elendale studio and a 120 acre wild animal farm adjoining Eastlake Park, which is to New York and Lincoln Park is to Chicago.

\$500,000 Property Investment
In addition to these properties, the Selig Company operates other extensive properties in various parts of the world.

During his recent visit to Los Angeles, Mr. Selig purchased outright several tracts of land immediately adjoining the Selig Wild Animal Farm. These purchases will more than double the present size of the Farm.

The present zoo at the animal farm contains a collection of animals valued at upward of \$45,000 and two more shipments of animals are now enroute, which will cost in the neighborhood of \$10,000.

Before the summer has passed, over \$200,000 worth of jungle caravans will be housed at this vast zoo. A model studio will be erected on the premises and thousands of dollars worth of rare tropical plants, trees and jungle growth will be added to the already picturesque effect which presents in this unique picture-making ground.

The Los Angeles studio will be increased by several more companies in the near future and Mr. Selig has arranged to buy a home in the California city where he plans to spend from four to six months of every year personally overseeing the work of the different companies. The new plans, when consummated will represent a total investment by the Selig Company in Los Angeles of close to one million dollars. This, in addition to other extensive holdings of the Selig Company, will place this institution away ahead of all contenders for first honors in the matter of equipment and permanent investment.

When seen at the Selig offices yesterday, Mr. W. N. Selig talked enthusiastically about his plans for the future. "The exhibitor is constantly calling for better pictures," said Mr. Selig, "and we propose to give him the best product that money, brains and talent can secure. The film producing business is growing so rapidly that it is difficult to keep pace with it. So we are jumping a bit ahead of the procession. We are anticipating the future. That is why we are at present spending so much money on our California properties—to secure quality."

WHY SELIG IS SPENDING \$1,000,000.00

**To the Motion Picture Exhibitors
League of America**

¶ The House of Selig, recognized as the champion of all progressive exhibitors, takes this occasion to extend to you its earnest congratulations and sincere best wishes.

¶ The fame of the name of Selig has reached the utmost corners of the earth.

¶ Selig success is at once admired and envied by rival picture makers the world over.

¶ The uniform standard of excellence which marks Selig Nature Reproduction is universally recognized.

¶ The aim and ambition of Selig is to please discriminating exhibitors.

¶ Selig success is due largely to perfection of production facilities.

¶ No manufacturer in the world at the present time has more extensive properties or better equipped organization than that owned by Selig—the maker extraordinary.

¶ Notwithstanding this fact, The Selig Polyscope Co. will spend, during the next two years, close to \$1,000,000 in further equipment, properties and studios.

¶ This gigantic investment is being made for your benefit, Mr. Exhibitor.

¶ In the future, the name of Selig will represent, as it has in the past, the very highest quality obtainable in Film product.

¶ So, Mr. Exhibitor, if you are constantly striving to improve the artistic side of your program—if you desire to give your program a distinctiveness—an individuality that will attract attention, cause comment, and increase business,

Follow the Selig Flag

**SELIG POLYSCOPE
COMPANY
CHICAGO**

John E. Brennan make up the cast of this half-reel farce on the same reel with *The Knight of Cyclone Gulch*. The plot has to do with a young man's vain efforts to cure his wife of extravagance. The author's effort to supply an amusing story has proven about as vain as the boy's effort to cure his wife of her habit. It is uninteresting.

MARC EDMUND JONES
CHICAGO, ILL.

"Selling Scripts in the Open Market"

8th Release
THE FORBIDDEN WAY
Reelway (G) reel July 7th
9th Release
THE SIGN
Reelway July 11th

EVOLUTION OF THE MOTION PICTURE

(Continued from page 24.)

poor articulation is unbelievable. We seem to hear all vowel sounds and no consonants. Of the total volume in the voice, the vowel sound has 90 per cent, and the consonant 10 per cent. The average actor raises the vowel to 150 per cent and drops the consonant to about 3 per cent. Had accent spoiled many an actor.

"It has, in fact, reached such a point that the public is required to draw upon its imagination for half the spoken dialogue in stage productions. I recall when I was a telegraph operator that I often could only catch one out of three words sent over the wire. I could get the sense of the message then, but it is a poor proposition when this percentage enters acting.

"We had an actress here the other day who sang a solo. When we reproduced the song upon our phonograph it was impossible to understand a single word. We hear of the demand for operas in English, yet no one could sing them in pure English. It seems to me that there is little difference in what tongue they are sung. We cannot understand them anyway. The vocalists might as well use Choctaw. Indeed, the Hawaiian language would be far more musical.

"My advice to young singers who wish to spoil their voices is to cross the water. The impression that European instruction in vocalism is necessary is a complete mistake. To many it spells the ruin of a good voice. The best singers are in America and in England. This country is a land of fine voices. Unfortunately, most of the really good singers are in private life and they have no desire to go upon the stage. That is my conclusion after a great number of tests."

Mr. Edison took me upstairs in the laboratory to the music room. We made the trip in an old freight elevator. For the first time Mr. Edison noted the extreme heat (the mercury was in the 90s). "Rather warm," he remarked.

The inventor had me sit in a chair facing his new disc phonograph, which he has been perfecting for three years. He himself took a chair close to the machine. Then he motioned his assistant to start the first selection, a duet, cello, violin and harp reproduction of "Kathleen Mavourneen."

That, at least to me, was the most impressive moment of the interview. With his shoulders bent forward and hands clasped, Mr. Edison listened while the plaintive pathos of the melody throbbled as if from the instrument strings. Never before had I fully realized the power of Rodin's marvelous figure in marble, The Thinker. Here was the same mental tenacity, the same brooding concentration of thought.

A slow smile lighted the inventor's face as the song ended. Other records followed. Finally Mr. Edison showed me his vast record cabinets of vocal reproductions. "We have now over 1,200 voices recorded," he explained. "Every opera and concert singer of England and the Continent is represented and the records hold the voices of the favorites of Moscow, St. Petersburg, Prague, Berlin, Budapest, Munich, Florence, Genoa, Paris, Madrid, Monte Carlo, Naples, Milan, Barcelona, and of some 500 London singers. There is a scale and a song from each vocalist—a thorough voice trial."

"When we first started recording grand opera we thought that the trouble which marred the resultant records was due to the phonograph. We know now that the trouble lies with the voice. The phonograph has taught me that fame and reputation in grand opera, supposed to rest upon a great voice, really is dependant upon the vocalist's personality, the theatrical environment, and the power and skill of dramatic rendition. The voice has little to do with its possessor's fame. Less, for instance, than press agency."

"In five years we will produce operetta in perfected talking pictures almost if not better than the original. We will have better artists, we will rehearse longer, and we will give the full volume of the melodies. It will offer the poor a show for their money and, when you please them, you win a mighty clientele."

"The five-cent business is a tremendous one. I found that true with the trolley car. I financed the first trolley and built all the machinery. We were afraid it wouldn't pay, basing our expectations upon the horse-car traffic. But we were surprised. We gave high speed where slow movement had sufficed before, along with better cars. Yet we could not understand at first where all the business came from. The extra traffic established the success of the trolley. The horse car had been too slow. That was the secret."

"In the years to come—and the years are not far off, although there are many who will doubt my prophecy—the technique of the picture will be so perfect that the great actors and actresses will live in their own homes, while their picture reproductions will travel and spread their art. This will come because the screen productions will be so much better than a performance of traveling players, which must naturally be affected by varying conditions."

"It will pay to rehearse the dramas for three months previous to a performance before the camera. Rehearsal is everything. Then duplication of the finally perfect performance will be unlimited. The motion picture reproductions will travel while the actors are preparing a new drama. So the picture will revolutionize education and the drama."

Mr. Edison led the way down a winding stairway to his office. Outside a small electric runabout waited. Securing his hat and concluding his interview with a few

personal words, the inventor climbed into the car. The smile which the phonographic melody had won still lighted Mr. Edison's face. It was easy to see that his thoughts were back in the music room with his newest perfected creation. A moment more and the machine had passed from sight through the arched gateway.

I thought again of the master inventor's words: "There is nothing in reason but can be done."

UNIVERSAL FILMS



Leo, the Indian (Imp. July 5).—Leo is a mischievous boy, who is led astray into the clutches of a gang of thieves, who, finding he has no money about him, take his face. In fear of punishment, Leo dresses himself as an expected strange guest from India, and presents himself to his parents. Some horseplay of the wildest order follows, the situation being brought to a close by the arrival of the real guest, who is a gentleman of refinement, and who objects to Leo's impersonation of him. The thing is a farce of the most conventional and trivial order. Were it not for the lively grimaces and action generally of the actor who animates Leo, the film would be worth little. It is a half-reel subject.

Fun in Film (Imp. July 5).—Mr. Mayer, the amiable artist of the New York Times, is herewith presented in a trick picture, posing for his own active pencil. The illusion is excellent, while his variety of subjects ranging from Oom Paul, and an East Side gangster, to Bryan and T. It is a vastly amusing. The photography is excellent. A split reel with Leo, the Indian.

In the Night (Eclair, July 5).—A gentleman going away from home one evening, misses his train, and returns to find that his wife is about to admit another man to the house. He compels her to let the man in that he may assure himself of her infidelity. But what is his surprise—and relief—to find that the man is an adventurer who holds, for purposes of blackmail, a letter from the wife, in which she admits forging her husband's name to a check that he might be saved misery. The husband snatches the documents from the intruder, and drives him out. Husband and wife are reconciled. A wholly theatrical piece of business, tricky, and melodramatic, but quite legitimate in that it is animated and forceful and has uplift. Mr. Francis as the adventurer is excellent. The actor and actress playing husband and wife are entirely capable. On the same reel with How Diamonds Are Made.

How Diamonds Are Made (Eclair, July 5).—Occupying the latter half of the reel with In the Night, this conducts the spectator through the various stages of the Moissan process of making artificial diamonds. The jewels are of precisely the same quality as the natural stones, however, the difference being that they are made in man's laboratory, whereas the others come from Nature's. The method is merely one of subjecting ordinary carbon to treating heat, compressing it, and then refining it through the agency of various chemicals. But after all the labor, the result is of no practical use, for the diamonds are almost microscopic. The film is excellently handled and worthy of the best attention.

A Shifting Fortune (Victor, July 4).—Jim owns the farm adjoining the one on which lives the girl he loves. The hired man on Jim's farm and the owner on her quarrel regarding over who owns the troublesome stones in the fields, and throw them back and forth over the line. At this time they rest in her field. A mining engineer who boards at her house, and who loves her, tumbles over some of these stones, and discovers the valuable gem. Without mentioning his find, he buys up the mortgage on the place, and bids the girl marry him or move off with her people. She goes over to Jim's. And when a promoter comes to see about developing the copper deposit, he discovers that the deposit is on Jim's place. He goes to him to make a glittering proposition. So Jim, with prospects of great wealth, marries the girl. The central situation is quite a little time in setting under way, but it is sound. It is a good film on a clever, if not altogether original idea. It is unfortunate that the opening scenes should drag somewhat because the love interest is not firmly knit with the central story of the shifting fortune. The acting, particularly of the girl and of Jim, is good.

True Chivalry (Crestal, July 5).—Allison and Morgan, two boisterous old Southerners, are political rivals, and Allison refuses to allow Morgan's son to court his daughter. But love will have its way. Allison catches young Morgan in his daughter's room preparatory to an elopement. He forces an immediate duel on the young man, fires hastily, and is at the mercy of his opponent. But Morgan refuses to fire. Then the old man says that the only way to avoid scandal is for them to marry at once, and this being entirely to the taste of the couple, the ceremony is gone through with dispatch. The fathers, meeting on the occasion, become reconciled. The idea of this is ancient enough, but it is well put together and carried through with a vim that makes it thoroughly entertaining. The acting is satisfactory.

Jane Marries (Imp. July 5).—A miserable, albeit good-looking young man with a hang-over, is informed by a lawyer that according to the terms of his late aunt's will, he must be married by four o'clock that afternoon or forfeit the estate. He sees a sweet young lady in the park attacked by a ruffian. In his successful fight to save her, he is stabbed. The young lady visits him at the hospital where he is taken, and learns of his predicament. So she brings a minister to his bedside and is wedded to him. He does not see her face. When he recovers, he secures an introduction to her, falls in love with her, and is about to retire in the belief that it is hopeless, when his father-in-law introduces him to his own wife. The circumstance of the wedding will not bear very close examination, for it has not even the reasonable unreasonableness of farce. The action of the young lady in arranging the marriage looks more like a piece of strategy on her part to get the young man's money than one to do him a good turn. Much is lost by not telling when the young man receives the letter about the will, showing just how brief is the time in which he must marry. Girl, young man, and father were excellently played.

Kindly mention DRAMATIC MIRROR when you write advertisers.

ECLAIR FILMS

STICK WITH ECLAIR

AND PROSEPER OUR BULLETIN IS ALIVE ARE YOU?

IT'S FREE TO LIVE ONES SEND YOUR NUMBER TO 225 W. 42ND ST. N.Y. CITY

ITALA BIG FILMS

THE WORLD'S MASTER PRODUCTIONS

FAMOUS FOR THE FALL OF TROY-PALACE OF FLAMES-TIGRIS AND OTHER SUCCESSES

2 ACTUAL FEATURES EVERY 2 MONTH

COMING

EXCLUSIVE TERRITORY AVAILABLE NOW

BRANDED FOR LIFE TWO REELS

WRITE FOR DETAILED PROPOSITION TODAY

ITALA FILM CO OF AMERICA

805 COLUMBIA THEATRE, NEW YORK

LOIS WEBER and PHILLIPS SMALLEY

In **REX FILMS**

Written, Directed and Acted by Themselves

JAMES KIRKWOOD

DIRECTOR AND LEADING MAN

VICTOR FILMS

VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week



THE CARPENTER

Use Vitagraph Beautifully Colored Posters, Made Especially for Film Subject.
Order from your Exchange, or direct from us.

"THE GLOVE"—Drama Monday, July 7th
A negligent husband and an unoccupied wife. The former absorbed in business, the latter in the company of a foreign count. Through a tell-tale glove, they are reunited.

"COUNT BARBER"—Comedy Tuesday, July 8th
He makes love to Belinda and Ophelia. They discover he is a barber and not a count. They give him a strenuous massage. His sister pulls his hair.

"A MILLINERY BOMB"—Comedies Wednesday, July 9th
"SOLITAIRES"
1. A wonderful creation. It is filled with explosive laughter. 2. It creates a lot of talk that leads to a happy engagement.

"THE CARPENTER"—A War Story Thursday, July 10th
He brings peace and happiness into a house divided against itself. His presence spreads sunshine where darkness is.

"THE SPIRIT OF THE ORIENT"—Drama of India Friday, July 11th
It asserts itself in a young wife who tries to poison her husband. She and her native lover destroy themselves in the failure of their plot.

"THE MOULDING"—Drama Saturday, July 12th
Shunned by her husband because of her simplicity, she moulds herself in the ways of society and he falls an humble suppliant at her feet.

SIX A WEEK

"O'HARA AS A GUARDIAN ANGEL"—Always Right Monday, July 14th
"MY LADY OF IDLENESS"—Right to the Point Tuesday, July 15th
"THE MASTER PAINTER"—A Beautiful Picture Wednesday, July 16th

"HUBBY'S TOOTHACHE"—Both Comedies Thursday, July 17th
"SANDY AND SHORTY WORK TOGETHER"—Comes Out Strong Friday, July 18th
"THE YELLOW STREAK"—It Does the Trick Saturday, July 19th

Special Feature, "THE DIAMOND MYSTERY" in two parts, the contest story from the Motion Picture Story Magazine, released Monday, July 14th.

Special Feature, "A PRINCE OF EVIL," in two parts, released Saturday, July 26th.
SPECIAL MUSIC FOR THE ABOVE SPECIAL FEATURES

Vitagraph One, Three and Six Sheet Posters of all Vitagraph Special Feature Releases.

THE VITAGRAPH COMPANY OF AMERICA,

E. 15th Street and Locust Avenue, Brooklyn, N. Y.

KALEM FILMS

A BOLT FROM THE SKY

Peculiar circumstances lead to the accusation of an innocent man when the old scientist is found dead. The explanation is found in an extraordinary phenomenon.

Released Monday, July 21st

Special 1 and 3-Sheet Posters

THE TENDERFOOT'S LUCK

In a riot of fun he turns the tables on his persecutors.

(On the same reel)

HISTORIC SAVANNAH, GEORGIA

An interesting visit to the famous southern city.

Released Wednesday, July 23rd

BAFFLED, NOT BEATEN

A young attorney is obliged to prosecute a case in which his sweetheart's father is defendant. Unexpected complications lead to a series of thrilling adventures.

Released Friday, July 25th

THE MOONSHINER'S MISTAKE

Produced in the Picturesque Mountains of Virginia

A sensational experience causes the moonshiner to abandon his illicit still.

Released Saturday, July 26th

Special 1, 3 and 6-Sheet Posters

THE FIGHT AT GRIZZLY GULCH

Spectacular Drama of Frontier Life in Two Parts

Special Release Wednesday, July 16th

Special 1, 3, 6-Sheet Posters



KALEM COMPANY

235-239 W. 23rd Street
NEW YORK

FIVE-A-WEEK ESSANAY

Exhibitors, Welcome!

WIRE YOUR WIFE TO BOOK THESE FEATURES

Released Tuesday, July 15th

"SOMETHING ROTTEN IN HAVANA" "WHEN IGNORANCE IS BLISS"

Two splendid comedies that will increase your box office receipts.

Released Wednesday, July 16th

"THE GREAT RAYMOND"

The Great Raymond "himself" performs marvelous mysteries. A feature.

Released Thursday, July 17th

"THE HEART OF A GAMBLER"

A splendid Western drama in which a gambler sacrifices all for the love of a starving child.

Released Friday, July 18th

"EVERY THIEF LEAVES A CLUE"

A novel and thrilling photoplay of the present-day methods of insurance companies.

Released Saturday, July 19th

"THE TWO RANCHMEN"

A splendid Western comedy-drama that holds the interest. Book it.

RELEASED MONDAY, JULY 21st

"TAPPED WIRES"

(In TWO PARTS)

An up-to-date dramatic sensation. Two news syndicates on the same wire. See how an office boy outwits a large corporation. Intense interest, admiration, anger, hate, agitation, tenderness, compassion, excitement, pathos, sympathy, one feeling follows another in such rapid panorama that the audience is fairly "swept off its feet" by the steady torrent of climactic events that crowd every scene of this heart-grIPPING play. Special heralds now ready. Order your one, three and six-sheet posters now, from your exchange or direct from us.

THE PUBLIC ARE WISE; DEMAND NEW, CLEAN POSTERS. Three-sheet posters of all Saturday releases will boom your business. Posters are lithographed in full four colors, 15c. each. You can order them from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of Essanay players, 8x10, \$2.50 per dozen. You can secure these from the Players' Photo. Co., 177 N. State Street, Chicago, Ill.

ESSANAY FILM MANUFACTURING COMPANY

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle St., CHICAGO

Branch offices in LONDON - PARIS - BERLIN - BARCELONA.